

The world's most beautiful needlework

INSPIRATIONS™



Flight
OF FANCY

ISSN 1320-4610



9 771320 461147

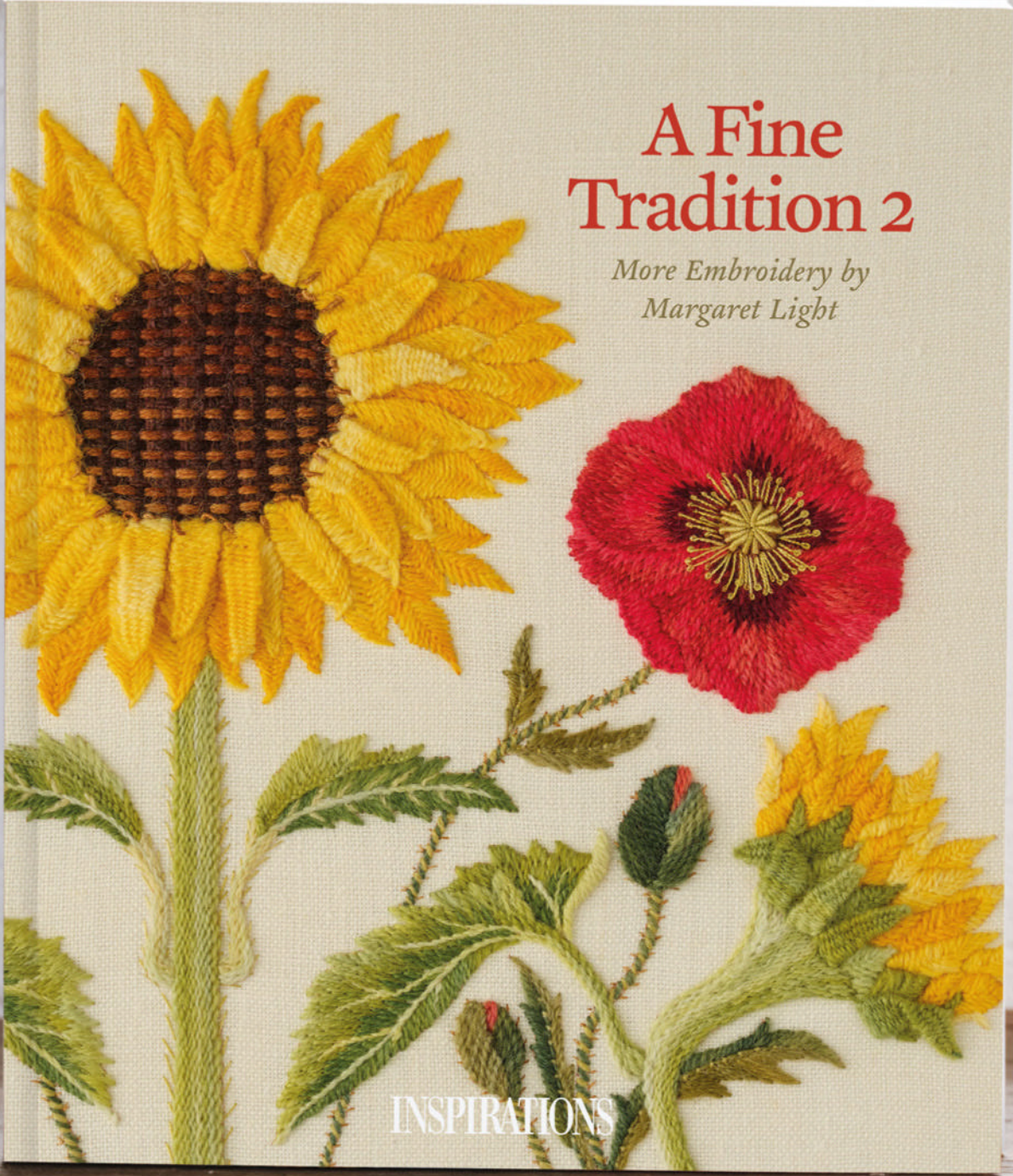
18

ISSUE
118

2023
AUS\$19.95
(INCL GST)

VISIT...

LANZAROTE
Caliente.COM

The book cover features a detailed embroidery on a light-colored fabric. On the left is a large sunflower with a dark brown, textured center and bright yellow petals. To its right is a vibrant red poppy with a yellow center. Below these are green stems and leaves, and a smaller yellow flower. The word 'INSPIRATIONS' is printed at the bottom center of the cover.

A Fine Tradition 2

*More Embroidery by
Margaret Light*

INSPIRATIONS



Margaret Light is taking us on another adventure...

Twelve fabulous new projects
showcasing her passion for
travel and the decorative arts.

Ready to Stitch Kits | [See page 96](#)

INSPIRATIONS

ORDER NOW

www.inspirationsstudios.com

CONTENTS



6



18



48



74



10



30



54



14



40



64



82

PROJECTS

18 Sturt's Desert Pea

Denise Mackey | Striking Australian desert flower featuring stumpwork elements and surface embroidery

30 Secret Garden

Margaret Light | Large cushions showcasing garden favourites, geranium and nasturtium

40 Elizabethan Butterfly

Betsy Morgan | Needlebook and scissor fob embellished with counted thread embroidery

48 Buttercup & Thick-legged Flower Beetle

Victoria Matthewson | Superb silk embroidery study of a beetle and blossom

54 Grand Tour

Christine P. Bishop | Elegant table mat utilising withdrawn and pulled thread techniques to create a geometric design

64 Golden Lilies

Di Kirchner | Arum lilies gracefully depicted with goldwork embroidery

74 Burst of Colour

Laurence Lieblich | Small cushion with butterflies and dragonflies in a delightful celebration of colour

82 Elysium

Ana Mallah | Beautiful whitework design stitched onto a tote bag and cushion

FEATURES

6 World of Textiles

Images of Victorian women prisoners inspired Ruth Singer's textile works

10 In Profile

Ger Xiong retells the folktales and history of his people in stitch, following a Hmong tradition

14 Inspired by the Needle

Diane Meyer combines photography and embroidery in her artworks

IN EVERY ISSUE

3 From the Editor

17 Cutting Edge

95 General Information

97 Kits

98 Loose Threads



FROM THE EDITOR

FLIGHT OF FANCY

One of the most exciting aspects of working at Inspirations is receiving the wonderful packages that arrive in the mail containing the original projects from our contributors. At times we may have had a sneak preview with a drawing or photograph of the finished piece but on many occasions, we are seeing the embroidery for the first time. Tape is carefully cut, boxes painstakingly opened and packaging unwrapped to reveal the precious contents – it's almost better than Christmas! Every piece is a delight, wonderfully designed and beautifully stitched, and is met with joyful exclamations but every now and then we receive a project that has a little something extra – a message. Not a message in the physical sense like a note written on a card, but something much more important.

Victoria Matthewson's wonderful Buttercup & Thick-legged Beetle is one of a series of embroideries she has worked to bring attention to the catastrophic decline of pollinating insects due to habitat loss and the over-use of pesticides and insecticides. More than 40 percent of insects are in decline, including many species that are essential for food production, and this is happening at a rate eight times faster than that of mammals, birds and reptiles.

As embroiderers, our love for the natural world is undeniable and is evidenced by the endless designs incorporating all manner of flora and fauna. Some of the species most threatened by this problem are bees, butterflies, moths, beetles, dragonflies and damselflies, all popular subjects for embroidery so perhaps we can all give some thought to how we can be part of a solution.

Susan

ISSUE #116

PHOTOGRAPHY CREDIT

We would like to thank and formally credit Natalie Kelton for the beautiful images of Kimberley Becker featured in our article, Dolls for Change on pages 8 and 9 of issue #116.

ERRATA

Please make a note of the following correction and insert into the respective magazine.

Issue 116 – Balthazar

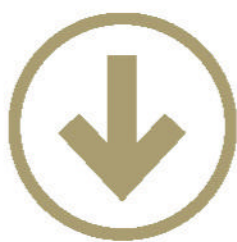
Requirements pg. 18

The quantity of flower sequins listed is incorrect.

To complete the design, the quantity should be:

3mm flower sequins

S = gold (26)



PATTERN DOWNLOADS

*Click on the links on the
following page to download the
patterns for issue 118 direct to
your computer or tablet.*



↓ [Sturt's Desert Pea](#)



↓ [Secret Garden](#)



↓ [Elizabethan Butterfly](#)



↓ [Buttercup & Thick-legged Flower Beetle](#)



↓ [Grand Tour](#)



↓ [Golden Lilies](#)



↓ [Burst of Colour](#)



↓ [Elysium](#)



Criminal Quilts collaboration



CRIMINAL QUILTS

Woodwork, historical dresses, and old buildings seem an odd combination, but for textile artist **RUTH SINGER**, these were the childhood experiences that led her on the creative path she follows today.

Story by Ansie van der Walt

Ruth's father was a historian who shared his wood-working hobby and took her on excursions to museums and heritage buildings where she fell in love with historical fashion and ornate old dresses.

"I was only four or five years old when I had my own little workbench with small, but real and very sharp tools. I think that instilled in me the importance of working with my hands. Both my parents and their partners were creative, and I learned lino printing, drawing, and sewing from all of them."

With her first job at the V&A Museum, she worked in the education department and spent many hours researching medieval textiles and techniques. This led to her foray into reproduction work making tassels, braids, and trimmings for places like the Globe Theatre. Ruth decided to focus on working with textiles in its raw form as opposed to fashion, which led to the launch of her contemporary textile practice.

Ruth is a prolific and proactive worker who likes to make, do, initiate, and create. *"I am not good at being reactive and working on other people's projects, so I like to create my own, whether that is an exhibition, writing a book, doing research, or creating community workshops. I love to have ideas and bring them to fruition."*

This seems contradictory to the type of slow stitching and quiet work that Ruth loves to do, but she insists that although she works fast, she always tries to maintain a slowness and a stillness in her life. *"Changing gears from contemplation to action can feel contradictory, but it tends to come in phases – there are periods when my work is based around exhibitions and deadlines when there is a lot of making, and then there are other periods when I am doing a lot of writing, teaching, sharing, and contemplating."*



Cells / Ruth Singer & Alys Power



CRIMINAL QUILTS was born in 2012 when Ruth was commissioned by Shire Hall Gallery in Stafford to make a textile work inspired by the historical court buildings that housed the gallery. While researching the building's history, Ruth came upon a series of Victorian photographs of women prisoners holding their hands up to their chests. According to research, this was done to record any abnormalities like missing fingers and scars on their hands that would count as identifying marks. As many of these women were illiterate or without proper documentation, their physical attributes became their identity.

Using these images as inspiration, Ruth created miniature quilts depicting the women's hands and the details on their clothing as a commentary on the prisoners' lack of comfort and security. She used the sepia colours and details from the building to determine the palette.

The gallery that commissioned this work was housed in a converted 18th century court building including the holding cells where these women were kept. Many of the original architectural features were still intact. *"Normally detail like this would lead my work. I love texture, pattern, and details like this. But when I visited the building, what really struck me – almost haunted me – were the Victorian mug shots of the women with their hands on their chests. I didn't exactly choose them – they chose me."*





Being the initiator she is, Ruth continued developing the theme of the women prisoners, and in 2016 her *Criminal Quilts: Hanging* piece won the Fine Arts Quilt, Masters competition at the Festival of Quilts. Ruth developed this work comprised of four individual sheets or layers hung as one installation, based on one of the first commissioned miniature quilts. "I wanted to scale it up and increase the layers to create a piece where layers of history are made physical. The photograph of Amelia May is revealed or hidden by layers of semi-transparent, cut-away areas in reference to the hidden and hard-to-discover personal stories of these women behind the images."



Winning the Festival of Quilts award prompted Ruth to develop the project further. "I suddenly realised that other people were also interested – it never occurred to me before that someone else would be excited about this, so I applied for funding." With funding, Ruth could continue her research, write a book, make more projects, conduct workshops, and create exhibitions. Since its inception in 2012, different incarnations of the Criminal Quilt project have been exhibited across the UK.



As fulfilling as this project has been over the past ten years, Ruth feels it is time to put it to rest. With the exhibition tour completed, Ruth's book about the project is the only place to see it and all its incarnations in one place. The second edition of this book is available from Ruth's website and contains all the research on the photographs, the associated social history, as well as case studies of some of the women.

During 2020, Ruth initiated a new project, her *Making Meaning* podcast where she talks to other artists about the process behind their work. "One of the things I love most about my working life is talking to other creative people about what they do and why. The artwork I love most has a complex, often personal set of stories and narratives behind it, and often we don't talk so much about those deeper meanings."





As prolific as Ruth is, she is a master of balancing intense work with quiet contemplation. Sometimes her workbench with sharp tools must be set aside to make room for quiet time. As she stated in a blog post back in 2015, *"Ideas for new work are sloshing around and beginning to settle. A few days holiday gave me vital thinking time, sitting on the front of a canal boat, pondering. Walking. Looking at the water. Watching the stars come out. All of these are essential parts of my creative process, and it is often hard to achieve this kind of peace and contemplative time when my life is overcrowded with work."*

WEBSITE: ruthsinger.com/
 INSTAGRAM: @ruthsingertextiles

1 Pincushions project; 2 Forget; 3 Veiled Tools; 4 Wait; 5 Quilt Blocks



In Profile

IN TRANSLATION

Story by Ansie van der Walt

Adornment, jewellery, objects, and textiles are tools of storytelling used by displaced Hmong people to rediscover their history and culture. Artist **GER XIONG'S** studies in metals and jewellery set him on a path to explore his own place in this history and culture and in the process, he found the threads that allowed him to embroider his own story.

Ger arrived in Wisconsin, as a baby in 1993, when his family was settled in the US as part of the third wave of Hmong refugees after the Vietnam War. He is part of the '1.5 immigrant generation' – born in a refugee camp in Thailand, but with all his conscious memories and experiences formed in America.

Although Ger grew up in an area with an established Hmong community, as a child he assimilated into the American culture and only started discovering his traditional heritage when he decided to study art focused on metals and jewellery. *"I studied and researched Hmong craft; what it is, what it represents, and it really helped me find my own identity. I also love the idea of carrying narratives and stories through the wearer's movement and I think that jewellery and adornments are a way to make this possible."*

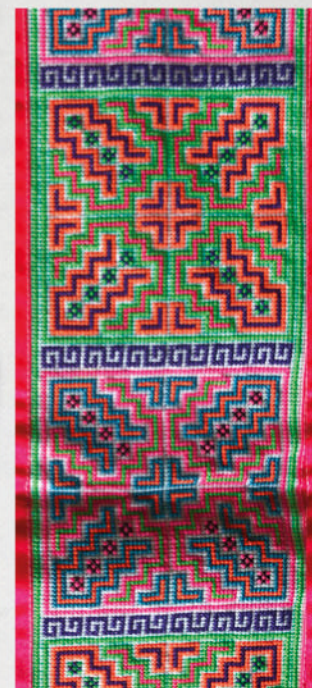
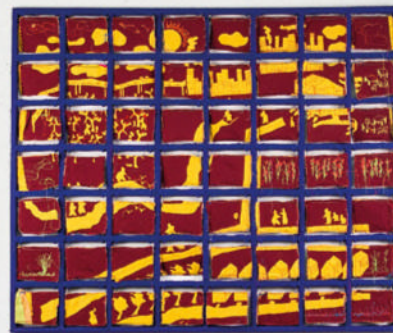
In one of his earliest collections of jewellery called Connection, Ger explored his Hmong heritage as an

influence and inspiration. His use of altered chain links became a metaphor for the invisible links and connection to his culture as well as absent family members, including his father, who died a month before he was born.



"I began to discover my connection with my father and my family through metals and jewellery. With each material and process, I try to be specific and strategic about what is being used and how I can use that to connect pieces together. Through this, I have become much more aware of the materials and processes I'm using and why I'm using them. So, after discovering thread, fabric, and embroidery, it has become a way for me to connect on a different level. Thread and embroidery also allow me to connect with my mother, communicating verbally as well as physically with making and through the materials."

When Ger was in his early twenties, he discovered a set of cassette tapes with recordings of stories told by his late father. *"I didn't know these tapes existed and listening to them was the first time I heard my father's voice. It was amazing and strange at the same time – trying to connect the voice to images of him, and to myself as well."* Folktales are an important part of Hmong culture. Hmong history is an oral history as there was no



written language until the mid-1950s. Recording cassette tapes was a well-established method of communicating and documenting history.

In response to the discovery, Ger created a series of works called *In Translation*, consisting of cassette tape cases made of stitched story cloths. *"This series looks at one folktale that my father told in the tapes, titled Side A and Side B with three different scenes from each side. The folktale is about a young orphan man who falls in love with a woman but doesn't have the things he needs to marry her. He is told by seven, elderly, spiritual women to do various tasks to marry her. He follows through on these tasks and marries her and eventually rises to become a King. My father would end these stories with the moral of getting an education so that you can get ahead and help yourself and your family."*

"I really love these tapes because while you listen you can hear the giggles of the children my father was telling the story to, the stove heating in the background, and the chickens clucking in the yard. The environment becomes part of the narrative. The audio sets the tone on where and what our house looked like and of images I've seen throughout my childhood."

Ger started this project by transcribing his father's story. Folktales are often told using poetic and metaphorical language, making them hard to understand, given that his understanding of the Hmong language is not perfect. Listening to the cassette tapes while stitching set the tone of the work and allowed Ger to immerse himself in the narrative.

Once the story was stitched, he fabricated it into a cassette tape holder with hand sewing and inserted a copy of the written (English) narrative of the story. The completed works are meant to be worn as brooches, carrying the story into the wearer's everyday life.

With this project, Ger explored the concept of story cloths, a Hmong tradition that was started in refugee camps to document, educate and create an income. He based his own story cloths on his experience of negotiating and navigating his identity by considering his people's history with colonisation, assimilation, erasure, loss, and displacement. Each story cloth looks at the process of migration from Laos to the refugee camp in Thailand due to the Vietnam war, and then on to displacement in America. The white silhouettes that appear in his work represent this erasure and loss of the identity and history of the Hmong people.

In 2019–2020 Ger received a Fulbright Fellowship to research and collaborate with Hmong artisans working in silversmithing and textiles in Chiang Mai, Thailand. On his return to America, Ger was temporarily working at his mother's house where she gave him a bundle of embroidery thread that dates to her time in the refugee camp. His series called *Embroidering Over...* was developed using these threads. *"I wanted to honour the thread and its history. My mother told me about the vendors*



that came to the camp and the process of buying embroidery thread from them. It was one of the first stories she told me personally and I wanted to create a piece that honoured that.

"I hand drilled holes into a copper sheet, which I then covered in Hmong patterns using vibrant Hmong threads I bought at Joann's in the US. Once the sheet was covered, I slowly crumpled it and where the cracks formed, I used my mom's threads to reattach these pieces as a symbol of strength and reconnection. When you look at the piece you can see how the colours of the American and Hmong threads differ."

Hmong embroidery has given me a deeper respect and appreciation of Hmong craft. Both metalsmithing and embroidery, through their qualities of craftsmanship, care, lineage, patience, time, and process helped me to slow down my creating, to reflect more on the process and the intuitiveness of making. The labour of making the embroidery has given me a deeper appreciation and connection with my mother, who I continue to connect with along with other Hmong women in our community. I want to thank them for keeping the craft alive."

Ger Xiong began his artist's journey by using chains as a metaphor for linking the past to the present. Today he is using his mother's threads to stitch his story cloths telling of his Hmong American experiences. And so his father's stories continue.

WEBSITE: gerxiong.com/
INSTAGRAM: @gerxiong55

Handpicked

NEW RELEASE



VICTORIAN CHRISTMAS

by Kim Beamish

Available now at:
inspirationsstudios.com/handpicked

INSPIRATIONS

The World Leaders in Needlework Events

*Uncover a whole
world of embroidery
on our magnificent
workshop tours*



2023

'TRES JOLIS'

French Embroidery Workshop Tour

'QUEEN TO QUEEN' (Part 1 & 2)

Needlework Workshop Tour of England & Wales

'NORTHERN ENGLAND, SCOTLAND & IRELAND'
Embroidery Workshop Tour

'BELLISSIMO'

Italian Embroidery Workshop Tour

2024

'ILLUSTRIOUS INDIA'

Embroidery & Textile Tour

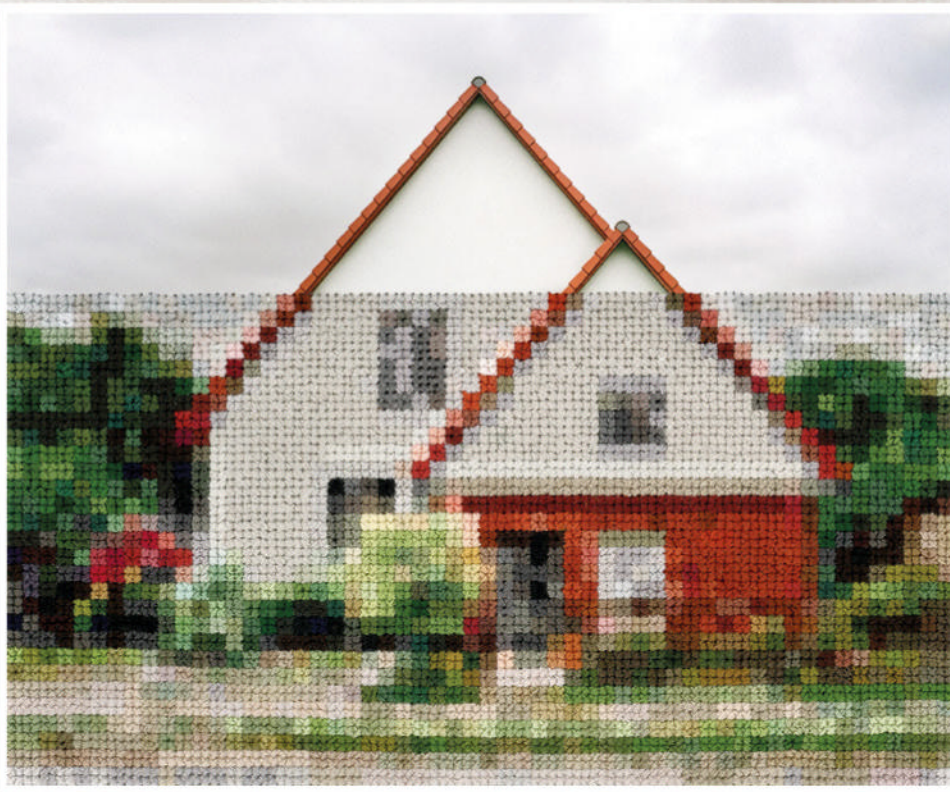


"Sensational!" * "Terrific!" * "Superb!" * "We'll be back."

... OUR PREVIOUS CLIENTS HAVE SAID IT ALL!

Book your next adventure with us today at:

www.needleworktours.com.au



Inspired by the Needle

SNAPSHOT

Although **DIANE MEYER** is a professionally trained photographer, she moved towards a craft-based process when digital imaging started to feel disconnected and too perfect. The idea of the photograph as a unique object and something connected to the physical world appealed to her.



Story by Ansie van der Walt

“I BEGAN TO EMBROIDER PHOTOGRAPHS as I wanted to emphasise the human interventions into an otherwise mechanical and digital process. I think it is important for the viewer to see not just the image on the surface of the paper, but to think more about the structure and physicality of the photograph as an object.”

Initially, Diane was interested in combining a traditional, analogue process with the visual language of digital imaging. She realised she could match embroidery thread to the colours in the photograph and create the effect of pixelation. *“A long time ago, I was working on a series of landscapes using small squares of carpet remnants that also created a pixelated effect. Although I didn’t realise it at the time, I think the embroidered photographs came from my original experiments using carpet remnants.”*

Diane’s frustration with the digital realm is that everything can be carefully manipulated pixel by pixel leaving little room for mistakes or the unexpected – usually the fertile ground for creativity that is now being eliminated. Adding time and labour to a project brings an extra dimension to it that is lost in digital, overly perfect work.

In Berlin, one of Diane’s most well-known art projects, she features a series of hand-stitched photographs taken along the 155-kilometre path of the former Berlin Wall. Sections have been obscured by cross-stitch sewn directly into the photos. The embroidery is made to resemble pixels and borrows the visual language of digital imaging in a tactile process. In many images, the embroidered sections represent the scale and location of the former Wall offering a pixelated view of what it would have obscured. In this way, the embroidery creates a trace in the landscape of something that no longer exists but still weighs on history and memory.

Diane took the photos in the city as well as the outskirts. She was particularly interested in photographing locations where no visible traces of the Wall remain, but clues to its previous existence are present. Often the embroidered sections of the image run along the horizon line forming an unnatural separation that blocks the view and emphasises the unnatural boundaries created by the Wall itself.



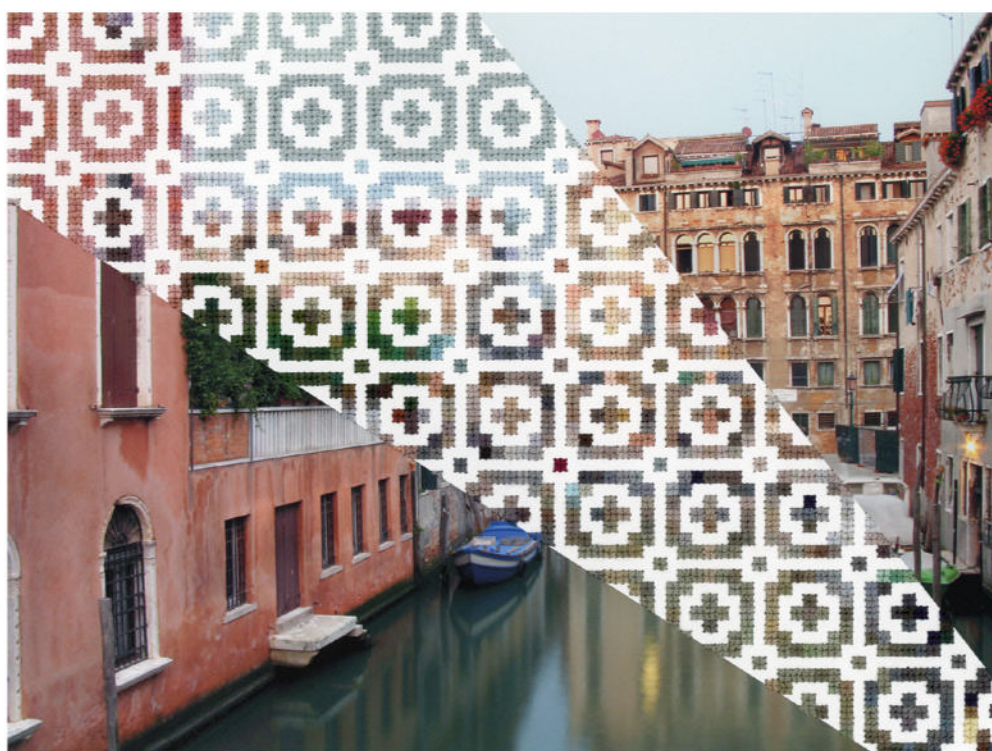
"I did an artist residency in Berlin and, while I didn't intend to make work about the Wall, I was immediately drawn to the changing landscape of the city. Specifically, I was interested in the ways in which the Wall still felt very present even though it was no longer physically there. I tried to emphasise this by placing the embroidery at the vanishing point of the photos to block the viewer's eyes from moving through the image normally. When seeing the work in person, this effect is more pronounced as the embroidery is slightly elevated from the surface of the print and feels more three-dimensional."

In another one of her projects called *Time Spent That Might Otherwise Be Forgotten*, Diane added cross stitch to a series of family photographs. These photos are broken down and reformed through the embroidery into a hand-sewn pixel structure. As areas of the

image are concealed by the embroidery, small, seemingly trivial, details emerge while the larger picture and context are erased. *"I am interested in the disjunct between actual experience and photographic representation and photography's ability to supplant memory. By borrowing the visual language of digital imaging with an analogue process, a connection is made between forgetting and digital file corruption. The tactility of the pieces also references the growing trend of photos remaining primarily digital - stored on cell phones and hard drives, but rarely printed out into a tangible object."*

Interestingly, Diane chooses to cover the faces of the people in her family photographs. Because viewers tend to look at the face of those depicted in the frame first, she wanted them to be disoriented. This allows them to notice and pay more attention to the





smaller details that may have otherwise gone unnoticed. By covering the faces of the subjects, the images become more universal. The project is about memory, how photographs replace memory, and the space between what is portrayed in a family photo album, which becomes a highly curated space, and reality.

In her new Venice series, still in progress, Diane chose, rather than embroidering over the image, to have parts of the image visible only in embroidery. The effect is meant to resemble lace and refers to the history of lace-making in Venice.

At one time, Venice was the most prosperous and populated city in Europe. Today, it is essentially an open-air museum where, on any given day, the number of tourists in the city outnumber the number of permanent residents by a ratio of 3 to 1 or more; it is in enormous debt and is particularly threatened by the results of climate change and rising sea levels.

This project uses Venetian lace as a metaphor for Venice's peak and subsequent decline. Venetian lace was considered the best and was one of the most luxurious and coveted exports during Venice's peak and was a main economic staple. By the 18th century, the lace industry began a permanent decline when other countries began to produce it more cheaply and, during the Industrial Revolution, machines began to do the work.

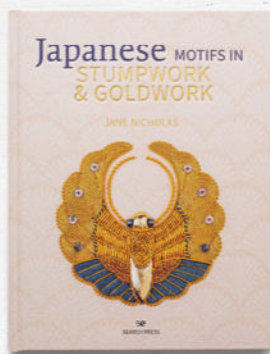
Although most people only see Diane's stitched photographs online or in print, they are intended to be seen in their original, physical form. She frames each piece with plexiglass on the back to allow viewers to see the maze of threads on the reverse that resembles a form of mapping. Diane creates the pieces in editions of three and as each piece is hand embroidered, there are some minor variations between editions, but they are essentially identical. Her work is available through Klompching Gallery in New York.

WEBSITE: dianemeyer.net/
INSTAGRAM: @dianemeyerstudio

BETWEEN THE COVERS

Japanese Motifs in Stumpwork & Goldwork

Jane Nicholas | Search Press 2022 | Hardcover 184pg
ISBN: 9781782216797 | RRP: \$59.99



Japan's rich heritage of design expressed through all facets of arts and crafts is a fascinating source of inspiration for many. For this book, Jane has researched the use for nearly one thousand years of symbols to represent familial identity on textiles and objects, the tradition of *mon*, or the family crest. These stylised representations of plants and animals are replete with meaning, and their graphic nature means they translate well to depiction with embroidery.

Jane has chosen twelve designs from over four thousand recorded *mon*, and brought them to life with goldwork, stumpwork, or a combination of the two. Each project fits within a 10cm (4") square and has been worked on ivory kimono silk. This small size allows the selection of techniques for each to shine – quite literally where gold threads and leather, beads and sequins have been used.



Four butterfly and three floral designs have a goldwork focus, utilising techniques including couching, or nué, cut purls, chipping and leather appliqué. The original crest displayed alongside each design and Jane's beautiful pieces will inspire careful placement of threads to replicate the clean lines of the original crest, and it is interesting to see where she has adapted the design for elegant representation in embroidery.

The five designs featuring predominantly stumpwork techniques are inspired by floral crests. In the tradition of stumpwork, Jane has delightfully paired an insect element with each, resulting in a cherry blossom and ladybird, iris and mayfly, peony and bumble bee, lotus and praying mantis, and morning glory and grasshopper.

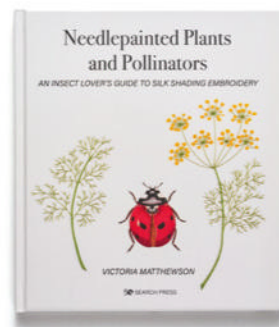
The stitching for each project is guided by clear instructions, diagrams and close-up photographs provided with each project, all laid out in a format that is easy to use, and supported by stitch and technique directories.

SEARCH PRESS HAS GENEROUSLY DONATED THREE COPIES OF JAPANESE MOTIFS IN STUMPWORK & GOLDWORK.

To be in the running to win a copy send your name and address by email to: susan@inspirationsstudios.com or by mail to: **Japanese Motifs Book Competition**
P.O. Box 10177, Adelaide Business Hub, 5000 South Australia by 15th May 2023

Needlepointed Plants and Pollinators

Victoria Matthewson | Search Press 2022 | Hardcover 144 pg
ISBN: 9781782218609 | RRP: \$49.99



For centuries flowers have captured the interest of artists and their undeniable appeal and decorative qualities make them excellent subjects for embroidery, as the focus of a stitched piece or as part of a composition. Delving a little deeper than their superficial beauty, Victoria celebrates the important relationship between plants and the

fascinating insects that pollinate them in this book. No garden is complete without myriad flying and crawling creatures that perform the crucial task of transferring pollen from flower to flower, ensuring the continued existence of both the insect and plant, but habitat loss and pesticide use are having catastrophic consequences for many insect species.

What better way to bring this important issue to the fore than to create nine beautiful embroideries, each one an exquisite representation worked with filament silk to capture every essential detail. For those unfamiliar with this type of thread, early pages examine the materials used and the many options available for reproducing each elegant embroidery, from thread choices to hoops and frames plus information on mounting finished work. There is also comprehensive instruction on the stitches used and information on stitch direction, particularly important when working with such high-lustre threads.



Each project is introduced with background information about the plant and its companion insect, often utilising lovely personal anecdotes rather than dry technical information, and providing an overview for those unfamiliar with the species.

Invaluable, step-by-step images demonstrate the stitching sequence for elements within each design and clear, close-up photographs provide almost microscopic detail that is unavailable to the naked eye.

This is a beautiful book full of stunning embroideries that carries an important message.

STURT'S DESERT PEA

technique Stumpwork

by Denise Mackey of Australia





One of Australia's most spectacular and unique native species, the vibrant, scarlet desert pea (*SWAINSONA FORMOSA*), with its glossy black centre and soft grey-green leaves often grows in the brick-red soil of the vast outback, creating a spectacular carpet of vivid colour that can last many months.

Depicted here using surface embroidery and stumpwork, each growth stage; bud, flower and seed pod, is meticulously re-created with thread and wire in this fabulous plant study.



before you begin

See the [pattern download](#) for the embroidery design and templates

We recommend that you read the complete article

All embroidery is worked with ONE strand of thread unless specified

this design uses

Back stitch | Beading | Blanket stitch | Chain stitch | Couching

Fly stitch | Long and short stitch | Needleweaving

Raised stem stitch over padding | Satin stitch | Split stitch

Straight stitch | Whipping

requirements

Fabric

40cm (16") square of ivory polyester duchess satin

40cm (16") square of calico (muslin)

20cm x 40cm wide (8" x 16") piece of quilter's muslin

Supplies

Slate frame to fit fabric or 25cm (10") embroidery hoop

Lacing thread (slate frame)

15cm (6") embroidery hoop

10cm (4") embroidery hoop

A4 sheet of white paper

35cm (14") lengths of 33 gauge white paper-covered wire (4)

Pale blue rayon sewing thread

Low-tack tape

Fine sharp embroidery scissors

Scissors to cut wire

Ruler

Tweezers

Stylus or spent ballpoint pen

Tracing paper

Fine black pen

HB mechanical pencil

Needles

No. 18 chenille

No. 7 crewel

No. 10 crewel

No. 12 sharp

No. 26 tapestry

No. 16 yarn darning

Threads & beads

DMC retors mat soft cotton

A = 2113 mushroom

B = 2471 vy lt avocado green

DMC stranded cotton

C = 310 black

D = 321 vy lt garnet

E = 347 vy dk salmon

F = 349 dk coral

G = 350 med coral

H = 470 lt avocado green

I = 471 vy lt avocado green

J = 500 vy dk blue-green

K = 501 dk blue-green

L = 522 fern green

M = 632 vy dk mocha

N = 758 vy lt terracotta

O = 772 vy lt yellow-green

P = 783 med topaz

Q = 800 pale Delft

R = 809 Delft

S = 815 dk garnet

T = 824 vy dk blue

U = 900 dk burnt orange

V = 3012 med khaki green

W = 3346 hunter green

X = 3347 med yellow-green

Y = 3364 pine green

Z = 3778 lt terracotta

AA = 3808 vy dk teal

AB = 3821 med straw

AC = 3830 terracotta

Madeira monofil 60

AD = 1001 clear

Mill Hill seed beads

AE = 02014 black (19)

The finished design measures 15cm x 14cm wide (6" x 5 ½")

preparation for embroidery

PREPARING THE FABRICS

Cut the piece of quilter's muslin into two, 20cm (8") squares. Neaten the edges of the satin and calico squares with a machine zigzag or overlock stitch to prevent fraying. Place the satin square over the calico square and mount both fabrics in the slate frame or 25cm (10") hoop, tensioning until drum tight and ensuring that the grainlines remain straight.

TRANSFERRING THE DESIGN

Main design

Measure and cut a 16cm (6 ¼") square from the sheet of paper. Centre the paper square over the satin, aligning the edges with the straight grain. Insert a fine pin or needle at each corner and remove the paper. Using the pale blue rayon sewing thread, make a long stitch between the marked points on each side to form a square. This is the placement guide for the embroidery design. Using the mechanical pencil, trace the design and square border onto tracing paper. Turn the paper to the wrong side and retrace the design only. Do not retrace the square. With the right side of the tracing facing up and aligning the squares, position the tracing over the satin and secure with low-tack tape.

Place a lid or tracing disc behind the fabric. Using the stylus and pressing firmly, retrace the design to transfer it onto the fabric. Check to ensure that all lines have transferred before removing the tracing.

Detached flower

Place one 20cm (8") square of quilter's muslin into the 15cm (6") hoop and tension until drum tight. Using the mechanical pencil, trace the detached flower outline onto tracing paper. Transfer the flower shaping to the fabric in the same manner as the main design. Number each element on the surrounding muslin.

Detached flower buds and peapod

Place the remaining 20cm (8") square of quilter's muslin into the 10cm (4") hoop and tension until drum tight. Using the mechanical pencil, trace the detached flower buds and peapod, including the interior lines, onto tracing paper. Transfer the shaping and interior lines in the same manner as the main design. Label the buds on the surrounding muslin.

embroidery

See [pages 28–29](#) for step-by-step instructions for working a peapod calyx, raised stem stitch over padding and sinking wire tails

Refer to the close-up photograph for colour and stitch placement.

Use the no. 18 chenille needle for the soft cotton, the no. 7 crewel needle for three strands of thread, the no. 10 crewel for one strand of thread, the no. 12 sharp for the monofil, the no. 26 tapestry needle for the raised stem stitch, whipping and weaving and the no. 16 yarn darning for sinking the wire tails. All embroidery is worked in a frame or hoop.



ORDER OF WORK

SURFACE EMBROIDERY

Stems



Using the chenille needle and following diagram 1, bring two lengths of **A** to the front at the base of the main stem, leaving 5cm (2") tails on the wrong side. Secure the tails in place on the back of the work with tape. Begin couching the lengths along the main stem at 3 mm ($\frac{1}{8}$ ") intervals using **Z**, working each stitch on the marked line and maintaining the rounded shape of the cotton padding. At the first junction the two lengths of **A** separate. Position one along the pea pod stem and the other along the main stem and lower leaf stem. Secure and position a third length of **A** from approximately midway along the pea pod stem to the main stem then along the right-hand leaf stem finishing at the tip. Continue couching in **Z** along the main stem to the lower leaf stem. Return to the pea pod stem and couch **A** in place to the tip using **Z**. At the lower leaf stem a further two lengths of **A** are secured and positioned on the main stem, one from the lower leaf stem to the tip of the left-hand leaf stem and the other from the base of the right-hand leaf stem to the keel of flower 4. Another short length of **A** is secured and positioned at the top of the flower. Continue couching in **Z** along the main stem to the flower stem. At this point secure and position the final length of **A** from the keel of flower 4 to the main stem and along the bud stem to the tip. Continue couching in **Z** along the main stem to the tip of the left-hand leaf stem. Return to the lower leaf stem and couch with **Z** to the tip. Couch **A** in place along the right-hand leaf stem, the flower stem and the bud stem. When positioning **A**, tape the padding thread tails on the back of the work to secure.

The padding is covered with rows of raised stem stitch, using the couching stitches as the foundation. Cover the padding worked with two threads with ten rows of raised stem stitch and the padding worked with one thread with seven rows of raised stem stitch. The stitches worked along each stem

change colour as they move towards the stem tip. Stagger the colour changes so that they appear natural and use the photograph as a guide.

MAIN STEM

Work the ten rows of stitches from the right-hand end of the stem to the junction with the flower bud stem using the following colours and beginning on the lower edge:

Row 1 • M	Row 6 • Z
Row 2 • M	Row 7 • N
Row 3 • AC	Row 8 • Z
Row 4 • Z	Row 9 • Z
Row 5 • N	Row 10 • AC

Continue working along the left-hand leaf stem with seven rows of stitches using the following colours and beginning on the lower edge:

Row 1 • M , changing to AC then V
Row 2 • AC , changing to V
Row 3 • Z , changing to Y
Row 4 • N , changing to V
Row 5 • Z , changing to N then Y
Row 6 • Z , changing to V
Row 7 • AC , changing to Z then Y

NOTE

Blend the leaf, bud, seedpod and flower stems into the main stem by staggering the starting point of the rows of stitching following the diagram (diag 2).



SEED POD STEM

Work the ten rows of stitches from the base of the stem to the point that the padding is reduced using the following colours and beginning on the left-hand edge:

Row 1 • M , changing to AC	Row 6 • Z
Row 2 • AC	Row 7 • N , changing to V
Row 3 • Z , changing to V	Row 8 • AC , changing to Y
Row 4 • Z , changing to Y	Row 9 • Z
Row 5 • N , changing to Z	Row 10 • AC , changing to Z

Continue working along the seed pod stem with seven rows of stitches tapering to a point, using the following colours and beginning on the left-hand edge:



Row 1 • V	Row 5 • V
Row 2 • Y	Row 6 • Y
Row 3 • Z	Row 7 • Z
Row 4 • Z	

FLOWER STEM

Work the ten rows of stitches from the base of the stem to the edge of the keel using the following colours and beginning on the left-hand edge:

Row 1 • M changing to AC	Row 6 • Z
Row 2 • AC	Row 7 • N changing to V
Row 3 • Z changing to V	Row 8 • AC changing to Y
Row 4 • Z changing to Y	Row 9 • Z
Row 5 • N changing to Z	Row 10 • AC changing to Z

Work along the upper flower stem with seven rows of stitches tapering to a point, using the following colours and beginning on the left-hand edge:

Row 1 • AC	Row 5 • Z
Row 2 • Y	Row 6 • Y
Row 3 • Y	Row 7 • Z
Row 4 • N	

FLOWER BUD STEM

Work along the flower bud stem with seven rows of stitches tapering to a point, using the following colours and beginning on the left-hand edge:

Row 1 • M , changing to AC then V
Row 2 • AC , changing to V
Row 3 • N , changing to Y
Row 4 • Z , changing to V
Row 5 • Z , changing to N then Y
Row 6 • Z , changing to V
Row 7 • AC , changing to Z then Y

RIGHT-HAND AND LOWER LEAF STEM

Work along the leaf stems with seven rows of stitches using the same colours as the flower bud stem.

Trim away the excess padding threads on the back of the work.

SMALL FLOWER BUD AND SEEDPOD STEMS

Using two strands of **Y** and one of **V** together in the needle, work chain stitch along each flower bud stem, making each chain approximately 2mm ($\frac{1}{16}$ ") long. When reaching the end of each stem, whip the chain stitches back to the beginning of the line using the same threads.

Stitch the seedpod stems in a similar manner using one strand each of **N**, **V** and **Z** together in the needle. Once the surface flowers have been stitched, work the flower stems in the same manner as the seedpod stems.

Leaves

Work the centre vein of each leaf with split stitch using **L**.

Each leaf is worked in the following manner, referring to the colours in the diagrams.

Work an outline around each half of each leaf with back stitch. Pad each half with straight stitch working parallel to

the vein. Beginning at the leaf base, cover each half with close blanket stitch, angling the stitches towards the leaf tip. Take the needle to the back slightly under the split stitch vein to avoid leaving a gap.

LEFT-HAND LEAF STEM

Stitch the leaves using the colours indicated on diagram 3 (diag 3).



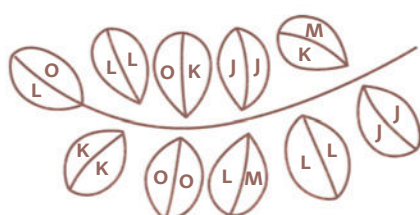
UPPER LEAF STEM

Stitch the leaves using the colours indicated on diagram 4 (diag 4).



LOWER LEAF STEM

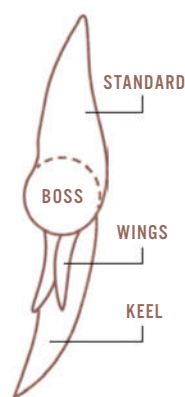
Stitch the leaves using the colours indicated on diagram 5 (diag 5).



Flowers

FLOWER 1

Fill the standard of flower 1 with long and short stitch using **E**, extending the stitching over the stem line and down into the **V** between flowers 3 and 4.



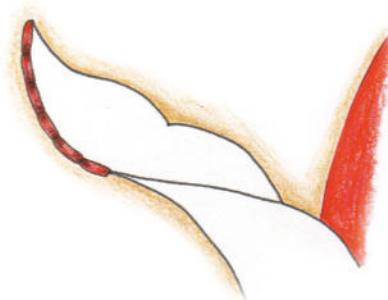
FLOWER 2

Fill the standard of flower 2 with long and short stitch using **G**, working over the stem line.

FLOWER 3

Using **F** for the left-hand side and **G** for the right-hand side, pad each half of the wing with straight stitches, working down the length of the shapes. Using the same threads, cover each wing section with angled satin stitch. Fill the keel with long and short stitch, shading from **S** at the base to **E** at the tip. Using the photograph as a guide to placement, stitch the black area of the boss with long and short stitch using **C**. If desired, mark in the colour areas of the boss with pencil.

Using **S**, work a short row of back stitch along the left-hand end of the upper edge of the standard (diag 6).



Cover the inner area of the standard with long and short stitch, shading from **E** at the base to **G** at the edge. Fill the outside of the standard with long and short stitch, beginning at the upper edge with **S** and shading through **E** to **G** until reaching the edge of the dark blue area on the boss. Fill the narrow area on the right-hand side of the boss with long and short stitch using **E**.

Work the dark blue area at the upper edge of the boss with long and short

stitch using **T**, blending it at the top using **G** and at the base using **C**. Once flower 4 is complete, work the highlights on the upper edge of the boss with straight stitch using **R**.

FLOWER 4

Pad and cover each half of the wing in a similar manner to flower 3, using **D** on the left-hand side and **G** on the right-hand side. Fill the keel with long and short stitch, shading from **S** at the base to **F** at the tip. Stitch the black area of the boss with long and short stitch using **C**.

Once flower 5 is complete, fill the standard with long and short stitch, beginning at the upper edge with **S** and shading through **D** to **E** until reaching the edge of the dark blue area on the boss. Fill the narrow area on the right-hand side of the boss with long and short stitch using **E**. Complete the boss in the same manner as flower 3. Using **S**, work a line of back stitch down the centre of the standard from the tip to the dark blue area of the boss. Add extra highlight stitches on the top of the boss using **Q**.

FLOWER 5

Pad and cover each half of the wing in a similar manner to flower 3, using **F** on the left-hand side and **G** on the right-hand side. Fill the keel with long and short stitch, shading from **S** at the base to **E** at the tip. Stitch the black area of the boss with long and short stitch using **C**. Fill the standard with long and short stitch, beginning at the upper edge with **S** and shading through **G** until reaching the edge of the dark blue area on the boss. Blend in stitches using **E** to define the left-hand side. Continue working long and short stitch using **E** down the side, occasionally blending into the black of the boss. Stitch the curl at the tip of the standard with long and short stitch using **G** and **S** and referring to the photograph for colour placement. Complete the boss in the same manner as flower 3.

Flower buds

Work a row of back stitch around the bud section using **U**. Pad each bud with straight stitch and cover with angled satin stitch using the same thread. Using **W**, stitch the calyx with satin stitch working across the shape and



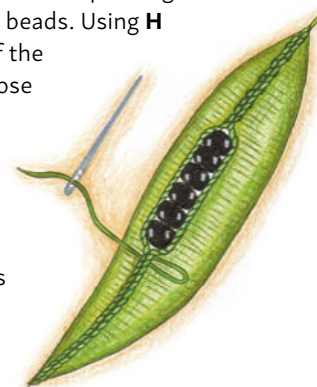


taking care to cover the end of the stem. Using the same thread, embroider five sepal tips along the edge of each cap with long, closed fly stitch, varying the stitch length from 3mm–5mm ($\frac{1}{8}$ "– $\frac{3}{16}$ ").

Peapods

Outline the closed peapod with back stitch using **I**. Using **B**, pad the pod with long straight stitches. Using **I**, cover the pod with close blanket stitch worked across the shape with the beaded edge on the left-hand curved edge of the pod.

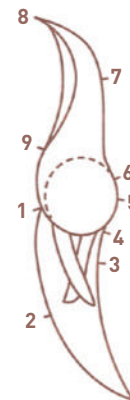
Outline the partially open pod with back stitch using **H**. Attach six, **AE** beads between the marked points with one long stitch using **AD**. Couch between each bead to secure. Pad each side of the pod with long straight stitches using **B**. Work an additional padding stitch along each side of the beads. Using **H** and beginning at the base of the pod, cover each side with close blanket stitch, working the beaded edge along the centre but leaving the beads exposed. Above and below the beads, catch the beaded edge of the rows of blanket stitch together using small stitches and the same thread (diag 7).



DETACHED ELEMENTS

Flower

Cut 2, 30cm (12") lengths of 33 gauge wire. Leaving a tail at each end, couch one length of wire around the lower half of the shape, beginning at 1 and ending at 4, changing thread colours as indicated. Work from 1 to 2 using **S**, 2 to 3 using **F** and 3 to 4 using **S**. Leaving a tail at each end, couch the second piece of wire around the upper half of the flower, beginning at 4 and ending at 1, changing thread colours as indicated. Work from 4 to 5 using **C**, 5 to 6 using **T**, 6 to 7 using **D**, 7 to 8 using **S**, 8 to 9 using **G** and 9 to 1 using **F**. Work close blanket stitch over the pieces of wire using the same colour in each area. At 1 and 4, work the blanket stitch as close as possible to the junction of the two wires to minimize the gap.



Using **G** for the left-hand side and **D** for the right-hand side, pad each half of the wing with straight stitches, working down the length of the shapes. Using the same threads, cover each wing section with angled satin stitch. Fill the keel with long and short stitch, shading from **S** at the base to **F** at the tip. Using the photograph as a guide to placement, stitch the black area of the boss with long and short stitch using **C**. If desired, mark in the colour areas of the boss with pencil.

Using **S**, work a row of back stitch halfway down the edge of the petal turnover.

Cover the turnover with long and short stitch using **G**. Beginning at the tip, fill the standard with long and short stitch using **S**, shading through **D** to **F** until reaching the edge of the boss.

Work the dark blue area at the upper edge of the boss with long and short stitch using **T**, blending it into the black. Work the highlights on the upper edge of the boss with straight stitch using **R** and add extra highlights using **Q**. Using **S**, work a line of back stitch down the centre of the standard from the tip to the dark blue area of the boss.

Flower buds

Cut 2, 15cm (6") lengths of 33 gauge wire.

LEFT BUD

Leaving a tail at each end, couch one length of wire around the bud, beginning and ending at the top and using **W** for the calyx and **G** for the bud. Work close blanket stitch over the wire and a line of back stitch inside the wire using the same colours in each area. Working down each shape, pad each area with straight stitch using **W** for the calyx and **G** for the bud.

Cover the bud with angled satin stitch, beginning just above the lower edge of the cap, using **U**. Fill the calyx with horizontal satin stitch, encroaching slightly over the top of the bud, using **W**. Using the same thread, embroider five sepal tips along the edge of the calyx with long, closed fly stitch, varying the stitch length from 3mm–5mm ($\frac{1}{8}$ "– $\frac{3}{16}$ ").

RIGHT BUD

Work the bud in a similar manner to the left bud using **X** for the cap and **U** for the bud.

Peapod

Cut a 15cm (6") length of 33 gauge wire.

Leaving a tail at each end, couch the wire around the peapod, beginning and ending at the top and using **H**. Work close blanket stitch over the wire and a line of back stitch inside the wire using the same thread. Attach thirteen, **AE** beads between the marked points with one long stitch using **AD**. Couch between each bead

to secure. Pad each side of the pod with 2–3 long straight stitches using **B**. Work an additional padding stitch along each side of the beads. Using **H** and beginning at the base of the pod, fill each side with close blanket stitch, working the beaded edge along the centre but leaving the beads exposed. Above and below the beads, whip the beaded edge of the rows of blanket stitch together using the same thread. Remove the embroidery from the hoop and cut out the peapod using the fine, sharp scissors, angling the blades under the beaded edge of the blanket stitch. Attach the peapod to the main design at the end of the centre peapod stem, referring to the step-by-step instructions for sinking wire tails on page 27.

Calyx

A calyx is worked over the top of each peapod and on the remaining peapod stem. Follow the step-by-step instructions on page 26.

Work the empty calyx using **P**, varying the lengths of the thread loops from 8mm–12mm ($\frac{5}{16}$ "– $\frac{1}{2}$ ") and weaving over the six threads for 6mm ($\frac{1}{4}$ ") before separating into the three groups of two threads.

Stitch the right-hand calyx using **AB**, varying the lengths of the thread loops from 14mm–15mm ($\frac{9}{16}$ "– $\frac{5}{8}$ ") and weaving over the six threads for 8mm ($\frac{5}{16}$ ") before separating into the three groups of two threads.

Work the two, centre calyces using **P** and **AB**, referring to the photograph for colour placement. Weave over the six threads for 7mm ($\frac{9}{32}$ ") before separating into the three groups of two threads.

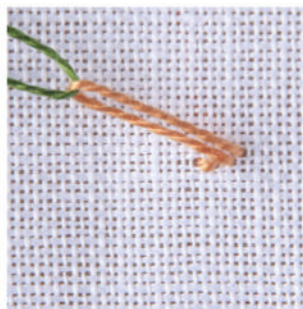
Cutting out and attaching the remaining detached elements

Remove the remaining elements from the hoop and carefully cut out using the fine, sharp scissors in the same manner as the peapod. Attach the flower buds to the main design at the ends of the remaining stems and the flower at the marked points in the centre of the design. Separate the wire tails for the flower and secure one behind the standard and the other behind the keel. Once the wires are secured and trimmed, carefully shape the detached elements as desired, using the tweezers and your fingers.

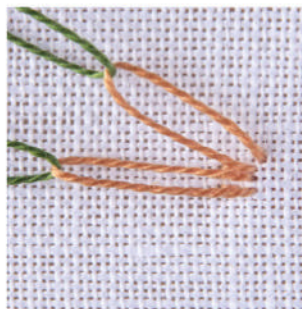


PEAPOD CALYX

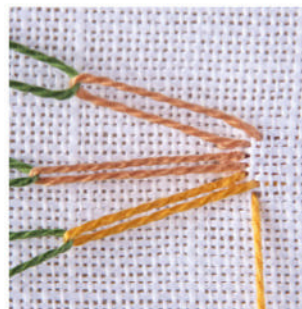
Each calyx is created by working needleweaving across three loops of thread. Begin each loop 1mm ($\frac{1}{32}$ ") from the end of the adjacent stem. After making each loop, do not cut the thread as it will be used later. One or more colours may be used for the needleweaving; two colours are shown here. Ensure the loops of waste thread are long enough for comfortably hooking fingertips through them. Alternatively, tension the loops using pins or low-tack tape.



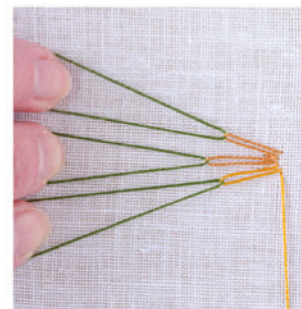
1 Work a loop from A to B, tensioning it with a loop of waste thread to the required length. Secure with a stab stitch and leave the thread for later use.



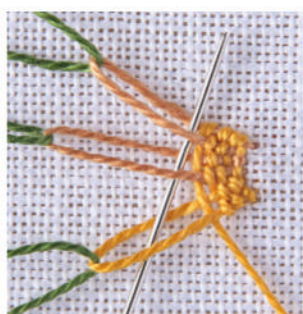
2 Prepare the second loop in the same manner.



3 Prepare the third loop using a long thread and emerge beside the base ready to begin weaving.



4 Apply tension for the needleweaving with fingertips through the waste thread loops. Allow the loops to fan out.



5 Begin to weave back and forth across the six threads. Use the needle to help push the threads towards the base.



6 At the required distance, weave over only one loop to the tip. Cut and remove the waste loop.



7 Using one of the left threads, emerge at the base of an exposed loop.



8 Weave to the tip of the loop. Cut and remove the waste loop.

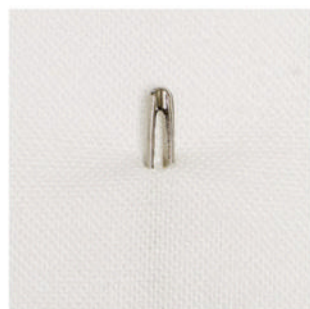


9 Repeat steps 7–8 to complete the weaving for the remaining loop. Take the threads to the back to secure the tips.



SINKING WIRE TAILS

To form a hole large enough to pass wire tails through, use a needle with a large eye and sharp tip. Wire may show through the fabric, so ensure the wire tails are bent back behind the detached element.



1 Insert the large needle into the fabric at the required position and push through until the eye is halfway through the fabric.



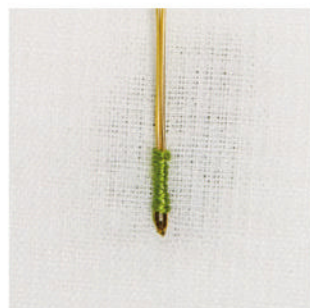
2 Take the wire tails and any thread tail to the back through the eye of the needle and fabric.



3 Pull the needle all the way through the fabric and remove.



4 On the wrong side, pull the wire and thread through so that the base of the detached element is against the ground fabric. Bend the wire tails back against the fabric.



5 Using either the thread tail or a new thread, secure the wire to the backing fabric only with overcast stitch.



6 Bend the wire into a U. Stitch to secure and trim the wire tails.



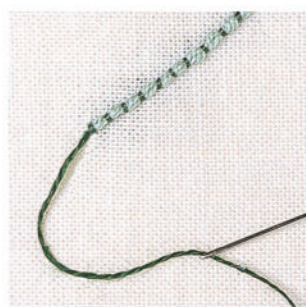
7 Bend the detached shape into the required position.

RAISED STEM STITCH OVER PADDING

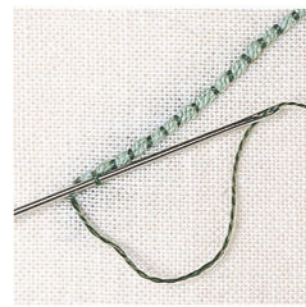
This is worked over a foundation of straight stitches with rows of detached stem stitch. When stitched over padding, the couching forms the foundation for the stem stitch.



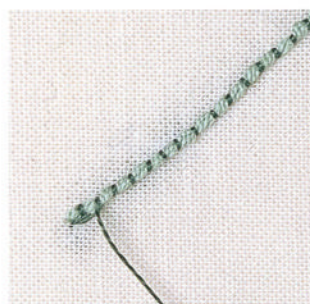
1 Couch the required number of padding threads in place, evenly spacing the stitches.



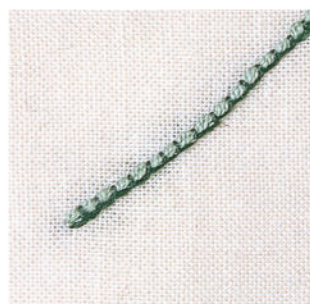
2 Bring a new thread to the front at one end.



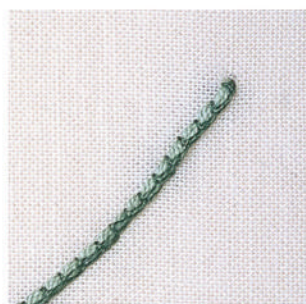
3 Keeping the thread below, take the needle from right to left under the couching stitch.



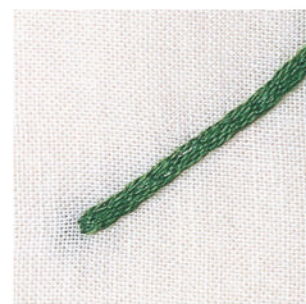
4 Pull the thread through so it wraps firmly around the couching stitch.



5 Continue stitching into each couching stitch. Take the needle to the back at the end of the row.



6 Stitch a second row in the same manner.



7 Continue to work rows in the same manner, pushing them close together to cover the shape.



SECRET GARDEN

Bring your garden inside and create your own special place with these magical cushions, featuring bold red geraniums and sunny orange and yellow nasturtiums.

Stitched onto finely striped, black and white linen napkins, construction is a breeze once the stitching is complete, and the pre-finished hems create a thin, flanged edge. Variegated threads provide subtle colour changes and the contrast of fully-stitched elements with skeleton outlines adds interest to these botanical designs.

technique **Surface Embroidery**

by **Margaret Light** of Australia



before you begin

See the [pattern download](#) for the embroidery designs

We recommend that you read the complete article and instructions in the [pattern download](#)

All embroidery is worked with ONE strand of thread unless specified

GERANIUM

requirements

Fabric

50cm (20") square pinstripe linen napkin (2)

50cm (20") square of fine white cotton

Supplies

25cm (10") embroidery hoop with inner ring bound

White sewing thread

Contrasting sewing thread

50cm (20") cushion insert

Low-tack tape

Tracing paper

Fine black pen

Fine heat-soluble fabric marker

Needles

No. 5 crewel

No. 7 crewel

No. 22 tapestry

Threads

Gumnut Yarns Daisies fine wool

A = 019 dk watermelon

B = 099 dk raspberry

C = 563 kiwifruit

D = 565 med kiwifruit

E = 568 dk kiwifruit

F = 589 dk apple green

G = 591 lt thyme

H = 859 dk salmon pink

Gumnut Yarns Poppies silk/wool blend

I = 558 dk asparagus

Gumnut Yarns Stars stranded silk

J = 179 dk mulberry

these designs use

Back stitch | Blanket stitch | Blanket stitch pinwheel | Bullion knot | Chain stitch
Chain stitch-back stitch combination | Couching | Fly stitch | Long and short stitch
Pistil stitch | Raised stem stitch | Satin stitch | Split back stitch | Stem stitch
Straight stitch | Threaded square chain stitch | Vandyke stitch | Whipping

preparation for embroidery

PREPARING THE FABRICS

Wash the napkins if desired and press, ensuring that the edges are straight and the corners are square. Put one napkin aside for the cushion back.

TRANSFERRING THE DESIGN

Fold one napkin in half down the length and across the width and finger press. Tack along the foldlines using the contrasting sewing thread to mark the centre. Press the napkin flat. Using the black pen, transfer the embroidery design and placement marks onto the tracing paper. Tape the tracing to a lightbox or window. Position the napkin over the

tracing, aligning the tacked foldlines and placement marks and tape in place. Transfer the design using the fine, heat-soluble fabric marker.

Lay the napkin, design side uppermost, over the square of white cotton. Tack the fabrics together close to the design and around the outer edge. Place the fabrics in the hoop, tensioning until the surface is drum tight.



The finished cushions measure 50cm (20") square.





embroidery

See [pages 38–39](#) for step-by-step instructions for working chain stitch-back stitch combination, threaded square chain stitch and Vandyke stitch

Refer to the close-up photograph for colour and stitch placement.

Use the no. 5 crewel needle for the fine wool and silk/wool blend, the no. 7 crewel for the stranded silk and the no. 22 tapestry needle for the whipping.

All embroidery is worked in the hoop, moving it as required to complete the design.

ORDER OF WORK

Stems

The stems are worked with close rows of stem stitch, beginning at the base with rows using **D** and **E**, changing to **C** and **D** as the stems narrow towards the tips. Work the stems to the flowers and accompanying buds with chain stitch or rows of stem stitch using **C** and **D**. Use the photographs as a guide to colour and stitch placement. Stitch the stems to the two, large skeleton leaves (3 & 5) with rows of stem stitch using **G**. Work the stems to the remaining skeleton leaves and the small bud at the lower right-hand side of the design with rows of chain stitch-back stitch combination, using **G** for the chain stitch and **C** for the back

stitch. Embroider the stems to the filled leaves with chain stitch using **C** and **D**.

Leaves

SKELETON LEAVES

To work leaves 2, 3, 5 and 10, couch a length of **I** along each leaf outline and veins using **C**. Outline leaf 1 with back stitch using **G** and leaf 6 with **G** couched in place with **C**. Work the veins on both leaves in the same manner as before.

FILLED LEAVES

Stitch the veins on each leaf in the same manner as the skeleton leaves. Using the photograph as a guide, fill each leaf with long and short stitch using **C**, **D**, **E** and **F**, varying the colours in each leaf as desired. Work the turn-over at the base of leaf 4 with close blanket stitch using **C**, ensuring that the beaded edge is towards the leaf.

SMALL LEAVES

Work the small leaves at the stem intersections on the two main stems with **C**, **D** and **E**, using fly stitch and Vandyke stitch. Outline two of the small leaves at the base of leaf 2 with back stitch and fill the remaining leaf with Vandyke stitch using **G**.

Buds

Outline the closed bud in the large flower head with split stitch using

C and fill with long and short stitch, beginning at the tip with **C** and shading into **D** at the base. Stitch the petals of the opening buds with long and short stitch using **A** at the tip and shading into **H** at the base. Work the sepals on the upper bud with Vandyke stitch using **E**. Stitch two of the sepals on the lower bud with Vandyke stitch and outline the third sepal with back stitch using **G**.

Flowers

SKELETON PETALS

Outline each petal with stem stitch or back stitch using **A**, **B** or **H** and whip with one of the same colours, ensuring there is a contrast. Fill the lower edge of the partially filled skeleton petal with close blanket stitch using **A**, ensuring that the beaded edge is to the outside. Stitch the markings at the base of each petal with straight stitch using two strands of **J** and pistil stitch using **G**.

FILLED PETALS

Fill the remaining petals with long and short stitch using **A**, **B** and **H**, varying the colours as indicated in the photograph. Work the base markings in the same manner as the skeleton petals. Stitch the sepals, where applicable, with fly stitch and Vandyke stitch using **C** and **D**.

Geranium



LEAF
11

LEAF
10



LEAF
9

LEAF
8

LEAF
6

LEAF
7

LEAF
3

LEAF
4

LEAF
2

LEAF
5

LEAF
1

Nasturtium



NASTURTIIUM

requirements

Fabric

50cm (20") square pinstripe
linen napkin (2)

50cm (20") square of fine
white cotton

Supplies

25cm (10") embroidery hoop
with inner ring bound

White sewing thread

Contrasting sewing thread

50cm (20") cushion insert

Low-tack tape

Tracing paper

Fine black pen

Fine heat-soluble fabric
marker

Needles

No. 5 crewel

No. 7 crewel

No. 3 milliner's

No. 22 tapestry

Threads

Gumnut Yarns Buds perlé silk

A = 562 lt kiwifruit

Gumnut Yarns Daisies

fine wool

B = 019 dk watermelon

C = 562 lt kiwifruit

D = 563 kiwifruit

E = 565 med kiwifruit

F = 587 med apple green

G = 606 rainforest

H = 607 med rainforest

I = 608 dk rainforest

J = 675 olive

K = 677 med olive

L = 706 lemon crush

M = 708 med lemon crush

N = 767 dk orange spice

O = 787 dk apricot delight

P = 809 dk burnt orange

Q = 829 dk peach Melba

R = 859 dk salmon pink

Gumnut Yarns Poppies

silk/wool blend

S = 562 lt kiwifruit

Gumnut Yarns Stars

stranded silk

T = 179 dk mulberry

preparation for embroidery

PREPARING THE FABRICS

Wash the napkins if desired and press, ensuring that the edges are straight and the corners are square. Put one napkin aside for the cushion back.

TRANSFERRING THE DESIGN

Fold one napkin in half down the length and across the width and finger press. Tack along the foldlines using the contrasting sewing thread to mark the centre. Press the napkin flat. Using the black pen, transfer the embroidery design and placement marks onto the tracing paper. Tape the tracing to a lightbox or window. Position the napkin over the tracing, aligning the tacked foldlines and placement marks and tape in place. Transfer the design using the fine, heat-soluble fabric marker.

Lay the napkin, design side uppermost, over the square of white cotton. Tack the fabrics together close to the design and around the outer edge. Place the fabrics in the hoop, tensioning until the surface is drum tight.





embroidery

See [page 39](#) for step-by-step instructions for working threaded square chain stitch and Vandyke stitch

Refer to the close-up photograph for colour and stitch placement.

Use the no. 5 crewel needle for the fine wool, silk perlé and silk/wool blend, the no. 7 crewel for the stranded silk, the no. 3 milliner's needle for the bullion knots and the no. 22 tapestry needle for the whipping.

All embroidery is worked in the hoop, moving it as required to complete the design.

ORDER OF WORK

Stems

STEM 1

Beginning at the base, work the main stem and stem offshoots with rows of stem stitch using **C**, **D** and **E**. Work in a continuous line to the yellow bud at the tip then work the offshoots to the leaves and flowers using the photograph as a guide to colour placement. Stitch the leaf stem growing from the left-hand side of the base with threaded square chain stitch, tapering to stem stitch at the tip and using **D**.

STEM 2

Beginning at the base, work the main stem and stem offshoots with

threaded square chain stitch using **D**, **E** and **G**. Stitch in a continuous line to leaf 4 then work the offshoots to the leaves, flowers, buds and seedpods using the photograph as a guide to colour placement.

STEM 3

Beginning at the base, work the main stem and stem offshoots with threaded square chain stitch using **D**.

Leaves

LEAF 1

Work the veins by couching one or two lengths of **S** along the lines using **K**. Outline the leaf in a similar manner, couching two strands of **H** in place with **A**.

LEAF 2

Work the veins in the same manner as leaf 1. Fill the underside of the leaf with long and short stitch, shading from **E** on the outer edge to **F** at the base. Outline the upper right-hand skeleton edge of the leaf with two strands of **E** couched in place with **A**.

LEAF 3

Work the veins in the same manner as leaf 1. Fill the underside of the leaf with long and short stitch shading from **G** on the outer edge through **F** to **I** at the base. Outline the upper left-hand

skeleton edge of the leaf with two strands of **F** couched in place with **A**.

LEAF 4

Work the leaf in the same manner as leaf 1.

LEAF 5

Fill the leaf turnover with close blanket stitch using **I**, ensuring that the beaded edge is towards the leaf. Work the veins and upper right-hand skeleton edge in the same manner as leaf 1.

LEAF 6

Work the veins in the same manner as leaf 1. Stitch the leaf turnover at the base with close blanket stitch using **H**, ensuring that the beaded edge is towards the leaf. Fill the remaining area with long and short stitch shading from **G** on the outer edge through **H** to **I** at the centre.

LEAF 7

Work the veins in the same manner as leaf 1. Fill the remaining area with long and short stitch shading from **C** on the outer edge to **D** at the centre.

Small leaves

STEM 1

Work the group of three small leaves at the end of the left-hand extension at the base of stem 1 in the following

manner. Stitch the stem to the smallest leaf with chain stitch and the leaf with fly stitch using **C**. Stitch the stem to the medium leaf with threaded square chain stitch and the leaf with fly stitch using **D**. Work the stem to the largest leaf with threaded square chain stitch using **C** and the leaf with a blanket stitch pinwheel using **D**. Add veins to the leaf with straight stitch using **G**.

Stitch the small leaves near the tip of stem 1 in the following manner. Work the stem to the left-hand leaves with chain stitch using **E** and fill the left-hand leaf with fly stitch using **D** and the right-hand leaf with Vandyke stitch using **E**. Embroider the small, centre leaf using chain stitch for the stem and satin stitch for the leaf using **D**. Stitch the right-hand leaf with threaded square chain stitch and **E** for the stem and Vandyke stitch and **D** for the leaf.

STEM 3

Stitch the small leaf midway along the stem using chain stitch and **C** for the stem and Vandyke stitch and **D** for the leaf. Work the small leaf and bud further up the stem using **D** for the threaded square chain stitch stems, fly stitch and **G** for the right-hand leaf and Vandyke stitch and **D** for the bud.

Seedpods

Fill each seedpod with bullion knots, radiating out from a central point and using **D** and **G**.

Flowers

FLOWER 1

Beginning at the tip, work the spur with fly stitch using **A**.

Fill the calyx with long and short stitch using **C**, **D** and **J**.

Stitch the centre petal with long and short stitch, shading from **N** on the outer edge through **O** to **P** at the base. Work the left-hand petal in the same manner. Outline the skeleton petal with stem stitch using **O** and whip with **Q**. Work the petal markings with straight stitch using one or two strands of **T**.

FLOWER 2

Work the spur in the same manner as flower 1. Fill each petal, excluding the turnover, with long and short stitch, beginning at the outer edge with **L** and shading to **M**. Add several stitches using **Q** at the base. Stitch the petal turnovers with close blanket stitch using **L** on the centre petal and **M** on the left-hand petal, working the beaded edge to the outside. Work the petal highlights with straight stitch using one or two strands of **T**. Fill the right-hand sepal with rows of stem stitch using **C** and the remaining two sepals with raised stem stitch using **C** and **D**.

FLOWER 3

Fill the two front petals in the same manner as flower 2, omitting the turnovers. Outline the skeleton petals with split back stitch using **M**. Work

the petal markings with straight stitch using one or two strands of **T**. Work the spur in the same manner as flower 1 and fill the calyx with long and short stitch using **C**, **D** and **J**.

FLOWER 4

Work the spur in the same manner as flower 1. Outline the skeleton petals with stem stitch using **R** and whip using **B**. Fill the remaining petals with long and short stitch beginning on the outer edge with **Q** and shading through **R** to **B** at the base. Embroider the petal markings with straight stitch using **T** and work extra markings with straight stitch and pistil stitch using **M**.

Buds

BUD 1

Work the spur in the same manner as the flowers. Fill the petal with long and short stitch shading from **N** at the tip to **P** at the base. Stitch the calyx with long and short stitch using **C**, **D** and **J**.

BUD 2

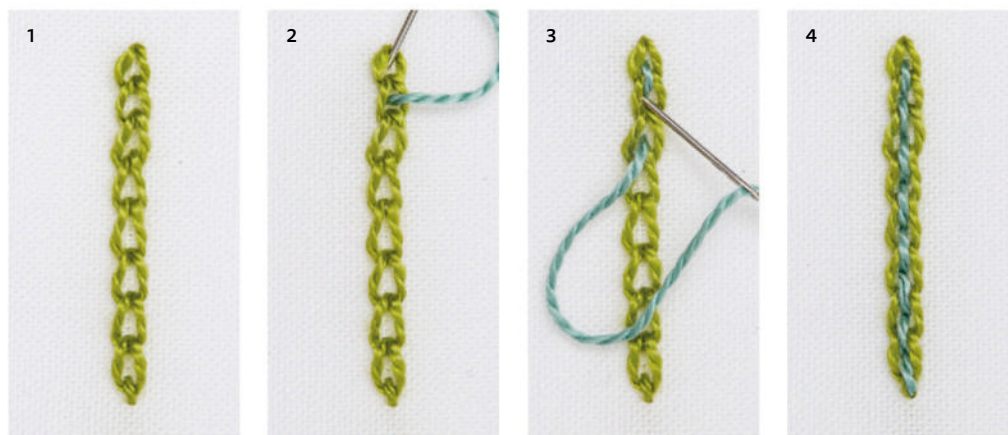
Work the spur in the same manner as the flowers. Outline the petal with split stitch and cover with satin stitch, working across the shape, using **M**. Stitch the calyx with long and short stitch using **C**, **D**, **E** and **J**.

construction

See the [pattern download](#).

CHAIN STITCH – BACK STITCH COMBINATION

This combination of stitches creates an effective thick line, adding texture to borders and stems. Each stitch can be worked using the same or contrasting colours.



1 Work a line of chain or reverse chain stitch taking care that the stitches are plump and round.

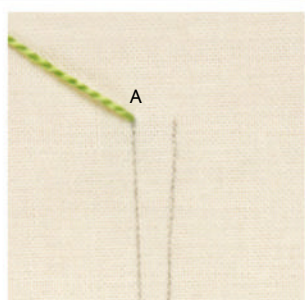
2 Bring the thread to the front inside the second chain stitch. Take the needle to the back inside the first chain stitch.

3 Emerge inside the third chain stitch. Take the needle to the back inside the second chain stitch.

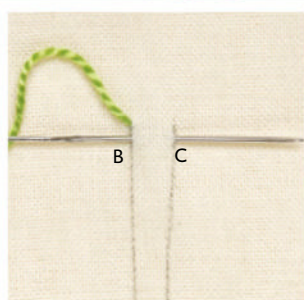
4 Continue to work back stitch into the chain stitches to the end of the row.

THREADED SQUARE CHAIN STITCH

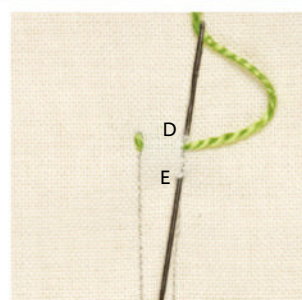
This stitch is shown as a tapered line.



1 Draw two lines onto the fabric. Bring the thread to the front at A.



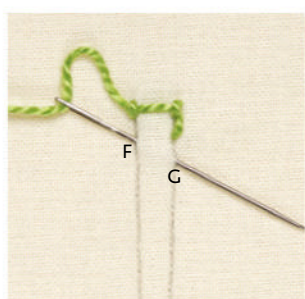
2 Take the needle to the back at B and emerge at C.



3 Take the needle to the back at D and emerge at E.



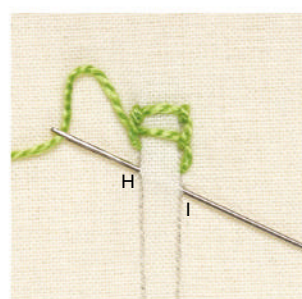
4 Slide the needle, eye first, from right to left, behind the two vertical straight stitches.



5 Take the needle to the back at F and emerge at G.



6 Slide the needle, from right to left, behind the second two vertical stitches.



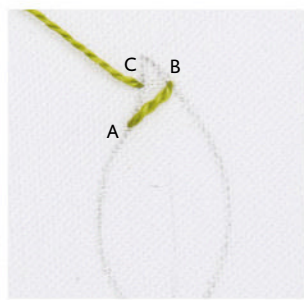
7 Take the needle to the back at H and emerge at I.



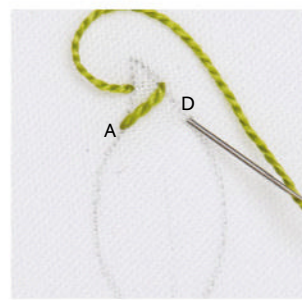
8 Continue working in this manner to the end of the lines.

VANDYKE STITCH

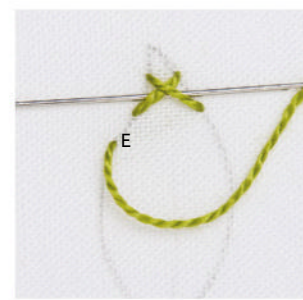
This pretty border stitch is also ideal for filling leaf shapes, creating the main and branching vein lines. Work the stitches close together for a dense coverage.



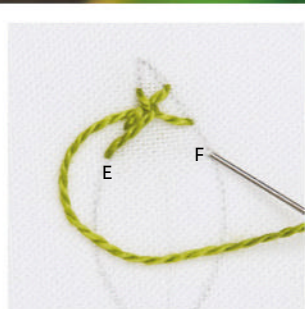
1 Emerge at A. Take the thread to the back at B and emerge at C.



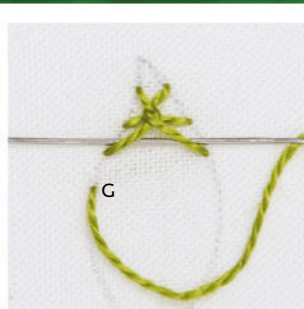
2 Take the needle to the back at D, aligned with A.



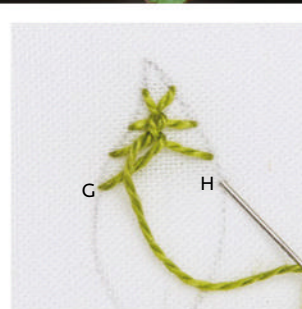
3 Emerge at E. Slide the needle under the crossed threads without piercing the fabric.



4 Pull the thread through. Take the needle to the back at F, aligned with E.



5 Emerge at G. Slide the needle under the crossed threads without piercing the fabric.



6 Pull the thread through. Take the needle to the back at H, aligned with G.



7 Continue the stitching sequence to the end of the shape, ending on the right-hand side.



ELIZABETHAN BUTTERFLY

technique Counted Thread Embroidery

by Betsy Morgan of the USA

Popular designs used in Elizabethan embroidery were often inspired by images found in needlework pattern books, herbals, and natural history texts, reflecting the Elizabethan love of nature and opulent decoration.

Designed for use by domestic and professional stitchers, these charming, often stylised, figures have been used to decorate this delightful needlebook and scissor fob. A splendid butterfly is worked onto the front and back of the cover, its wings filled with smaller motifs and surrounded by a golden lattice, while the fob features flowers and thistles.



before you begin

See [pages 44–45](#) for the embroidery charts and the [pattern download](#) for the alphabet and numbers

We recommend that you read the complete article and instructions in the [pattern download](#)

All embroidery is worked with ONE strand of thread

this designs uses

Algerian eyelet | Back stitch | Cross stitch

Diamond eyelet | Double running stitch

French knot | Needlewoven bar

requirements

Fabric

20cm x 40cm wide (8" x 16")
piece of antique white
36-count linen

Supplies

5cm x 7.5cm wide (2" x 3")
piece of gold wool felt
15cm (6") square of
lightweight fusible
interfacing
10cm x 15cm wide (4" x 6")
piece of heavyweight fusible
interfacing
15cm (6") square of
interlining
9mm ($\frac{3}{8}$ ") 2-hole
mother-of-pearl button
Ivory sewing thread
Contrasting sewing thread
Dressmaker's awl or large
needle
Pinking shears (optional)
Craft glue
Ruler
Craft knife
6cm x 8cm wide ($2\frac{3}{8}$ " x $3\frac{1}{8}$ ")
piece of firm card

Needles

No. 8 crewel
No. 26 tapestry
No. 28 tapestry

Threads

Au ver à Soie, soie d'Alger
stranded silk
A = 621 vy lt nasturtium
B = 934 poppy
C = 2123 lt parrot green
D = 3314 lilac
E = 3815 med lichen
F = 4923 med sky blue
DMC no. 12 perlé cotton
G = 676 lt old gold



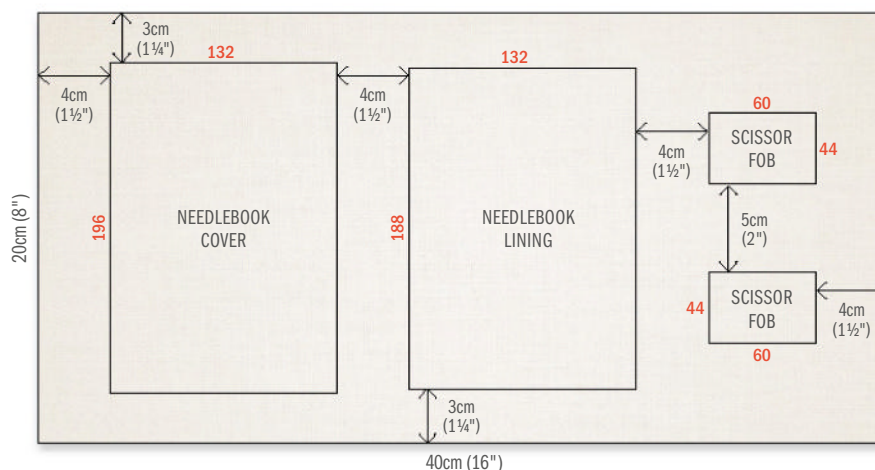
preparation for embroidery

PREPARING THE FABRIC

Neaten the raw edges of the linen with a machine zigzag or overlock stitch to prevent fraying.

TRANSFERRING THE DESIGN

At the upper left-hand corner of the linen measure and mark 3cm (1 1/4") down from the upper edge and 4cm (1 1/2") in from the side edge with a pin. Beginning at this point, using the contrasting sewing thread and working over and under four threads, mark out each piece following the diagram (diag 1).



embroidery

See [pages 46–47](#) for step-by-step instructions for binding a tassel neck, diamond eyelet, double running stitch, joining stitch and needlewoven bar

Refer to the charts and close-up photograph for colour and stitch placement.

Use the no. 26 tapestry needle for the perlé cotton, the no. 28 tapestry for the silk and the no. 8 crewel needle for attaching the needle page and lacing the embroidered panels.

All embroidery is worked in the hand.

ORDER OF WORK

All stitches are worked over two threads unless specified.

Each square on each chart represents 2 x 2 fabric threads.

Work the outer and spine borders on the needlebook panels and outer border on the scissor fob panels in back stitch over four threads using **G**, removing the tacking as you work.

Needlebook cover

LATTICE

Using **A**, embroider the lattice with double running stitch.

BUTTERFLIES AND SPINE

All embroidery is worked using double running stitch unless specified. Outline the lower wing of each butterfly using **A**, working between the abdomen and the point that the upper wing overlaps the lower wing.



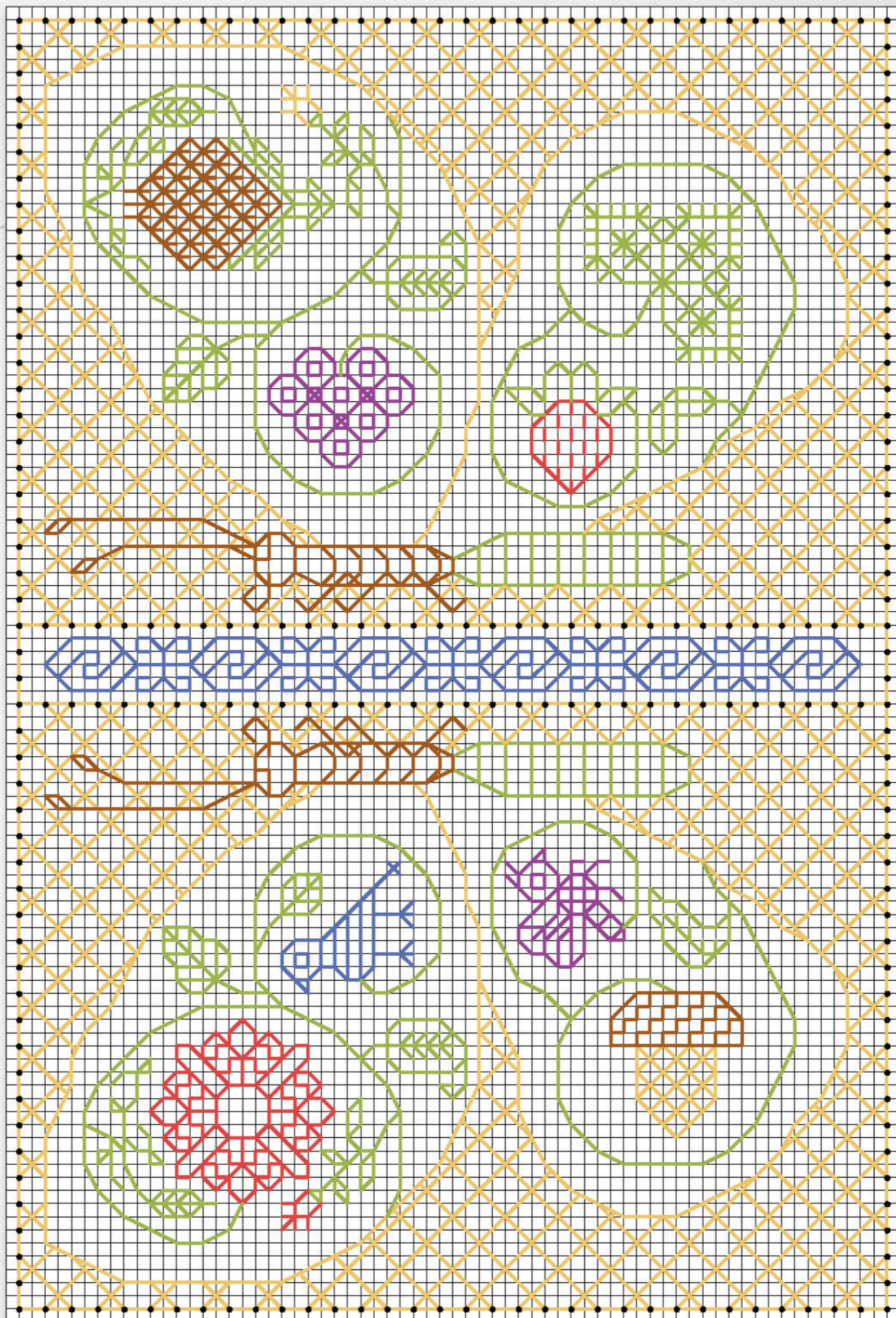
The finished needlebook measures 9.5cm x 6.5cm wide (3 3/4" x 2 5/8") when closed



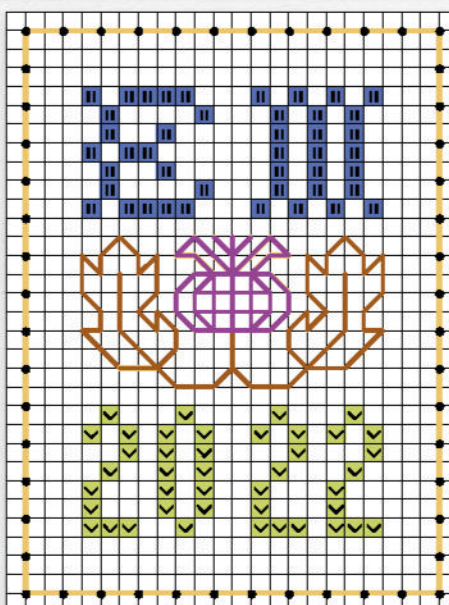
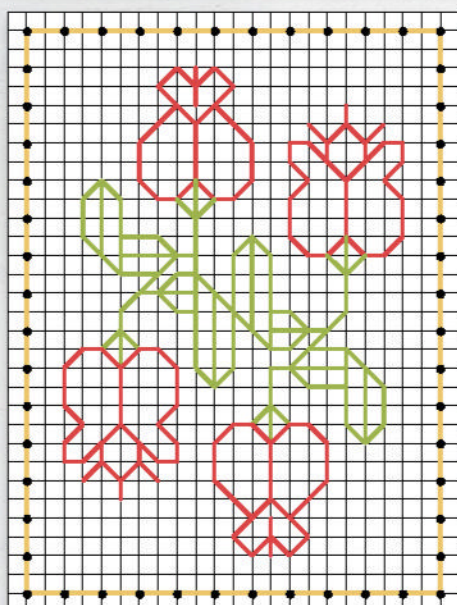
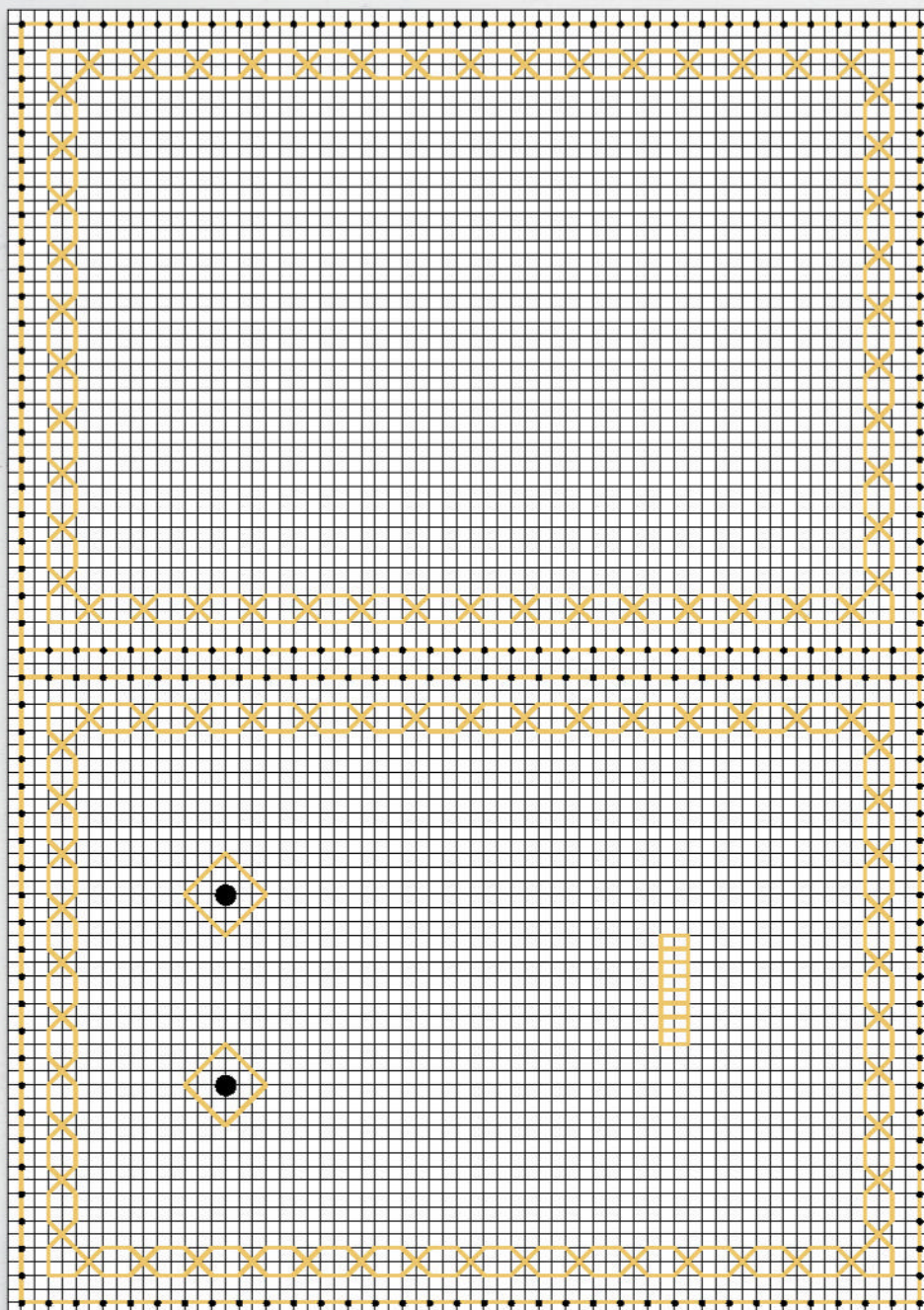
The scissor fob measures 4.5cm x 3cm wide (1 3/4" x 1 1/4") omitting the cord and tassel.

COLOUR KEY

A
B
C
D
E
F



NEEDLEBOOK COVER



SCISSOR FOB FRONT & BACK

Outline each upper wing using the same thread. Stitch each abdomen and the stems and leaves within the wings using **C**, working the centre of the strawberry leaves with Algerian eyelets. Embroider the dragonfly and grapes using **D**, the rose, bud and strawberry using **B**, the bird and spine using **F**, the acorn using **A** and **E**, the pine cone using **E** and the remaining bud using **A**.

Complete each butterfly by stitching the head, proboscis, thorax, legs and antennae using **E**.

Needlebook lining

Work the lozenge border with double running stitch using **A**. Embroider a diamond eyelet at the marked positions using the same thread, taking care to open out the hole at the centre of each eyelet using the dressmaker's awl before stitching. The holes need to be large enough for the twisted cord that will secure the scissors, approximately 2mm ($\frac{1}{16}$ ") in diameter. At the marked position, work a needlewoven bar using **A**, packing the weaving very firmly.

Scissor fob

SIDE ONE

Stitch the flowers with double running stitch using **B** for the petals and **C** for the stems and leaves.

SIDE TWO

Stitch the thistle with double running stitch using **D** for the flower and **E** for the stems and leaves. Choose letters and numbers from the chart in the liftout pattern and work the letters using **F** and the numbers using **C** in cross stitch.

construction

See the [pattern download](#).



BINDING A TASSEL NECK

Refer to the construction information for making the twisted cord used to bind the tassel.



1 Leaving a short tail along the head of the tassel, loop the binding cord over the neck area as shown.



2 Working from the top of the neck downwards, wrap the neck of the tassel for the desired length, leaving the upper end of the short tail and the loop uncovered.



3 Take the wrapping cord through the loop, pulling it taut.



4 Pull the short tail firmly upwards, closing the loop.



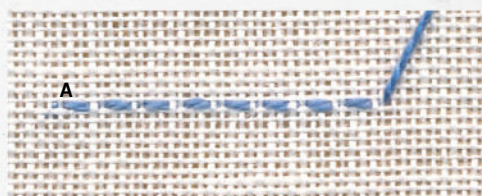
5 Continue to pull firmly so that the end of the loop is drawn up beneath the wraps.



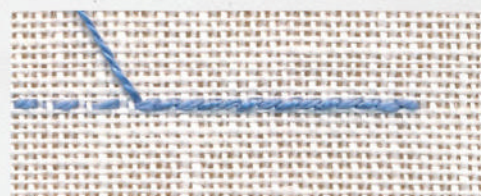
6 Trim each end of the binding cord as close to the wrapping as possible.

DOUBLE RUNNING STITCH

Also known as Holbein stitch this is an effective way of creating a solid line of straight stitches that is the same on both sides.



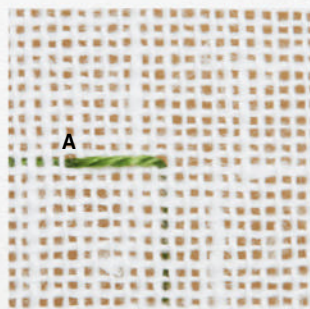
1 Bring the thread to the surface at A. Work running stitch along the line over and under two threads.



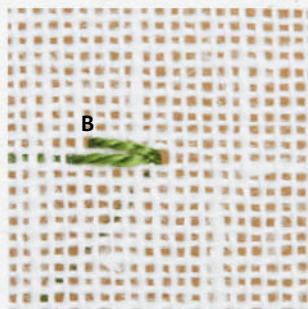
2 Work a second line of running stitches in the remaining spaces to create a solid line of stitching.

DIAMOND EYELET

In counted work, eyelets can be worked in a square or diamond shape. For each stitch, emerge at the outer edge of the eyelet and take the thread to the back through the centre, opening up the hole.



1 Emerge at A, on the outer edge of the eyelet, and take the thread to the back at the centre.



2 Emerge at B, one fabric thread up and along from A, and take the thread to the back at the centre.



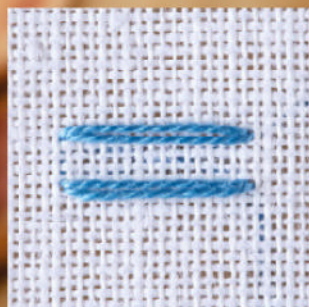
3 Continue working in this manner and use a dressmaker's awl to help open up the eyelet as you work.



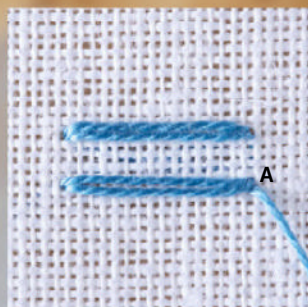
4 Continue in the same manner around the eyelet, until every hole in the fabric around the outer edge of the shape has been used.

NEEDLEWOVEN BAR

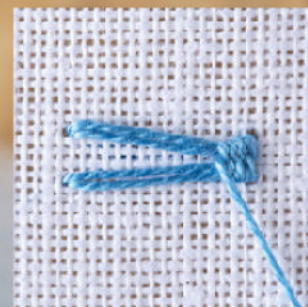
Anchored through the fabric at each side, this needlewoven bar has the functional role of holding the tip of a pair of scissors securely against the lining of the needlebook. Follow the chart for the position of the horizontal straight stitches. Use a tapestry needle for the weaving.



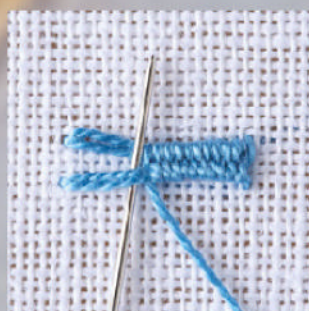
1 Work two pairs of horizontal straight stitches over the linen for the foundation.



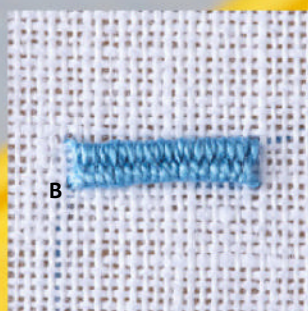
2 Emerge at A, at the base of a foundation stitch.



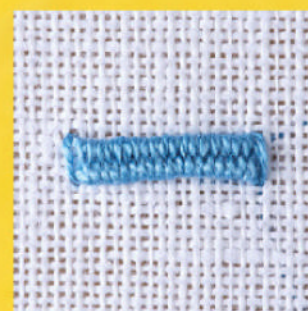
3 Begin to weave back and forth across the foundation, pulling slightly towards the beginning end after each pass.



4 Continue weaving towards the opposite end of the foundation. Use the needle to help pack the stitches towards the beginning.



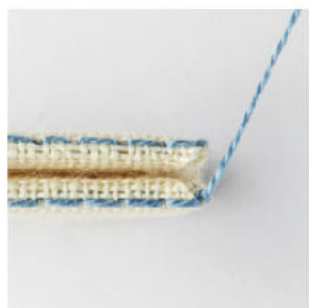
5 When reaching the opposite end, take the thread to the wrong side at B to secure.



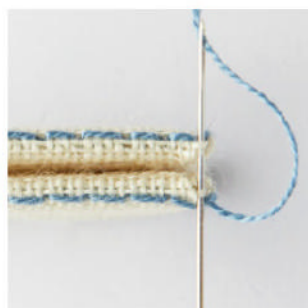
6 If desired, neaten each end of the bar with a straight stitch.

JOINING STITCH

Joining stitch is used to join panels neatly and evenly. Position the panels with edges and back stitches aligned.



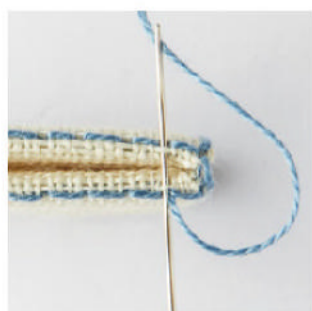
1 Emerge at the right-hand end on the lower panel.



2 Take the needle under the linen thread on the opposite corner and the linen thread on the first corner, ensuring the fabric holes are aligned.



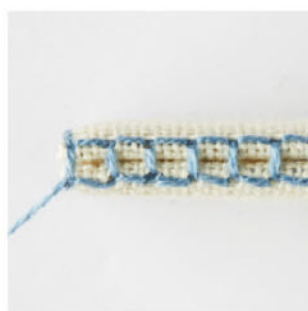
3 Pull the thread through. Slip the needle back through the same hole on the lower panel and slide it behind the first back stitch.



4 Pull the thread through. Take a stitch through the fold on each edge in the same manner as before, between the back stitches.



5 Pull the thread through and slide the needle to the end of the next back stitch.



6 Repeat steps 4 and 5 to the end of the row.







Buttercup

— & THICK-LEGGED —

Flower Beetle

The centre of the bright yellow, meadow buttercup is full of pollen and a valuable food source for the thick-legged flower beetle, which spends its spring days drifting from flower to flower.

Displaying the swollen femora and bright green colouring of the male beetle, this magnificent specimen, with its rich metallic covering, is exquisitely stitched with fine, filament silk threads onto ivory silk dupion, making a splendid companion to its favourite food source.

technique **Silk Embroidery**

by **Victoria Matthewson** of the UK

before you begin

See the [pattern download](#) for the embroidery design

We recommend that you read the complete article

All embroidery is worked with ONE strand of thread unless specified

this design uses

Fly stitch | French knot

Long and short stitch

Satin stitch | Split stitch

Straight stitch

requirements

Fabric

35cm (14") square of ivory silk

35cm (14") square of fine ivory cotton

Supplies

Slate frame or stretcher bars to fit fabric or 25cm (10") embroidery hoop

Lacing thread (slate frame)

Thumbtacks (stretcher bars)

Tracing paper

Fine black pen

Fine heat-soluble fabric marker

Needle

No. 12 crewel

Threads

Pipers Silks floss silk

A = black

B = brown

C = dusky green

D = green-blue

E = jasmine

F = kingcup

G = leaf

H = mid forest

I = moss

J = pastel green

K = pine

L = saffron brown

M = tartan

N = white

preparation for embroidery

PREPARING THE FABRICS

Neaten the edges of each fabric with a machine zigzag or overlock stitch to prevent fraying.

TRANSFERRING THE DESIGN

Using the black pen, trace the embroidery design and placement marks onto tracing paper. Tape the tracing to a lightbox or window.

Position the silk, right side uppermost, over the design, aligning the placement marks with the straight grain of the fabric, and tape in place. Transfer the design using the fine, heat-soluble fabric marker. Place the silk, design side uppermost, over the cotton and mount both fabrics in the frame or hoop, ensuring that the surface is drum tight and the grain lines remain straight.

embroidery

See [page 53](#) for step-by-step instructions for working split stitch

Refer to the close-up photograph for colour and stitch placement.

All embroidery is worked in a frame or hoop.



ORDER OF WORK

Meadow buttercup

(*RANUNCULUS ACRIS*)

FLOWERS

Beginning with the background petals, fill each petal with long and short stitch, shading from **E** on the outer edge through **F** to **L** at the base (fig 1).



Fill the centre of the open flower with French knots, wrapping the needle 2–3 times and using **E** and **L**. Fill the visible centre of the partially-open flower in a similar manner primarily using **E** and adding one or two knots using **L**.

Fill the calyx at the base of the partially-open flower with long and short stitch shading each sepal from **C** on the outer edge to **G** at the centre (fig 2).



BUD

Stitch the bud petal and the calyx in the same manner as the partially-open flower.

FLOWER STEMS AND SMALL LEAVES

Beginning at the base of the stem and using **G**, work two rows of split stitch along the right-hand side to the open flower. Fill the remaining stem area with rows of split stitch using **C**. Work the smaller stems to the partially-open flower and bud in the same manner. Fill each small leaf with rows of split stitch using **G** for the underside and **C** for the remaining area.

LARGE LEAF

Stitch the leaf stem with rows of split stitch, working two rows on the right-hand side using **C** and filling the remaining area using **G**. Outline the leaf with split stitch using **G** (fig 3).

Fill the five lobes with long and short stitch using the photograph as a guide to colour placement and stitch direction, using **H** for the darker areas, **G** for the medium and **C** for the light areas (fig 4).

Work the central vein in each lobe with split stitch and the small side veins with straight stitch using **M**.

Thick-legged flower beetle

(*OEDEMERA NOBILIS*)

FORE-LEGS

Stitch the inner two sections of the fore-legs with split stitch, using **M** for the dark areas, **D** for the medium and **J** for the lighter areas. Embroider the outer leg section with straight stitch, using the same colours and working the stitches as a triangular shape. Stitch the tarsal claws on each leg with a fly stitch using **M**.

MID-LEGS

Work the mid-legs in the same manner as the fore-legs.

HIND LEGS

Fill the thick, upper section of the leg (femur) with long and short stitch, shading from **M** on the outer edge through **D**, **J** to **I** at the centre. Stitch the upper area of the middle section of the leg (tibia) with long and short stitch, shading from **M** at the base through **D** to **J** at the top. Fill the



fig 3



fig 4

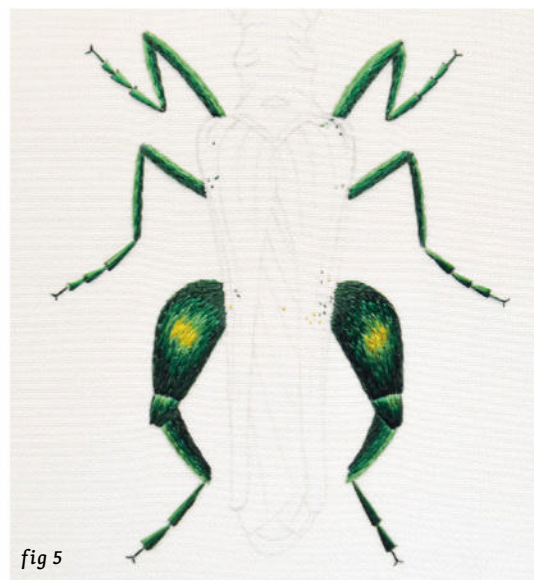
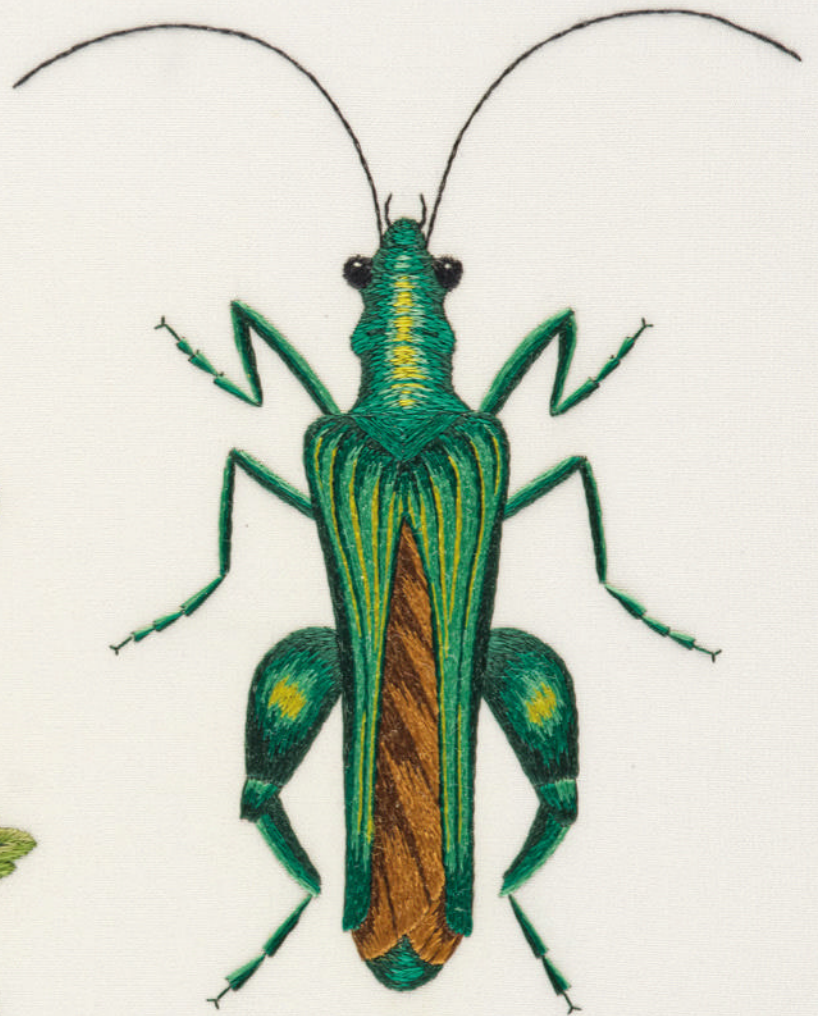


fig 5

remaining tibia with rows of split stitch using **J** on the outer edge, **D** along the centre and **M** on the inner edge. Work the remaining section (tarsus) in the same manner as the fore and mid-legs (fig 5).



The finished design measures
19cm x 14.5cm wide (7 ½" x 5 ¾").



fig 6



fig 7



fig 8



fig 9

ABDOMEN TIP

Fill the small section of abdomen that is visible at the base of the body with split stitch using **D** and **M**, curving the lines to echo the outline.

WINGS

Embroider the wings with long and short stitch, working the veins and dark areas using **B** and the remaining wing areas using **K** (fig 6).

ANTENNAE, EYES AND MANDIBLES

Using **A**, stitch the antennae and mandibles with straight stitch. Using the same thread, fill each eye with satin

stitch and add a small highlight with straight stitch using **N**.

HEAD, THORAX AND ELYTRA

Outline each segment with split stitch using **M**. Using the same thread, work the dark areas of shading with long and short stitch, working over the outline (fig 7).

Continue shading the medium areas with long and short stitch using **D** and the lighter areas using **J** (figs 8 & 9).

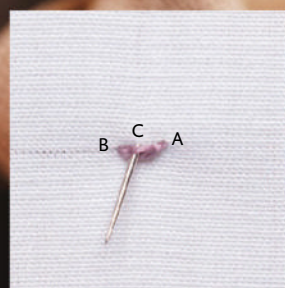
Work the highlights across the head and thorax with straight stitch and down the elytra with split stitch using **I** to complete the beetle.

SPLIT STITCH

Also known as Kensington outline stitch, split stitch can be used as a line or as a filling.



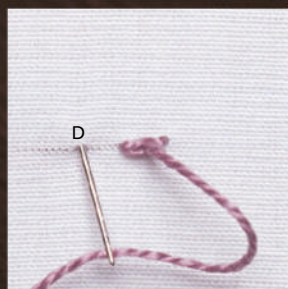
1 Draw a line on the fabric. Bring the needle to the front at A. Take the needle to the back at B.



2 Pull the thread through. Emerge at C in the centre of the first stitch, splitting the thread with the needle.



3 Pull the thread through to complete the first stitch.



4 Take the needle to the back at D.



5 Pull the thread through. Emerge through the centre of the second stitch.



6 Pull the thread through. Continue working stitches in the same manner.





GRAND TOUR

Come on a European embroidery tour by working this delightful withdrawn and pulled thread, rectangular mat.

Stitched onto linen with two weights of perlé cotton thread, the design utilises techniques that can be found in Punto antico from Italy, Schwalm embroidery from Germany and Lefkaritiko from Cyprus.

Based on a grid of three by seven squares, the delicacy of the fleur de lis hemstitch and diagonal pulled four-sided stitch diamonds contrasts beautifully with the lustrous satin stitch petals of the flowers.

technique

**Withdrawn &
Pulled Thread**

by

Christine P. Bishop
of Australia



before you begin

See the [pattern download](#) for the embroidery chart
We recommend that you read the complete article
All embroidery is worked with ONE strand of thread

this design uses

Antique hem stitch | Blanket stitch
Diagonal pulled four-sided stitch | Fleur de lis hem stitch
Pulled eyelet | Satin stitch

requirements

Fabric

35cm x 70cm wide
(14" x 27½") piece of winter
white 30-count linen

Supplies

15cm (6") embroidery hoop,
inner ring bound
Contrasting sewing thread
Fine sharp embroidery scissors

Needles

No. 9 crewel
No. 24 tapestry

Threads

DMC no. 8 perlé cotton
A = 712 cream
DMC no. 12 perlé cotton
B = 712 cream (2)

The finished design
measures 29cm x 59.5cm
wide (11½" x 23½")

preparation for embroidery

PREPARING THE FABRIC

Neaten the raw edges of the linen with a machine zigzag or overcast by hand to prevent fraying.

TRANSFERRING THE DESIGN

Work all tacking lines along the grainlines using the contrasting sewing thread and tapestry needle. At the upper left-hand corner of the linen measure down 4.5cm (1¾") from the upper edge and in 7.5cm (3") from the side edge and mark with a pin. Beginning at this point and working over and under three threads, mark out the squares and hemstitch bands following the diagram (diag 1).



embroidery

See [pages 61–63](#) for step-by-step instructions for working the diagonal pulled four-sided stitch, fleur de lis hemstitch, Italian four-sided stitch and pulled eyelet

Refer to the embroidery chart and close-up photograph for stitch placement.

Use the no. 9 crewel needle for the pulled eyelets, piercing wrapped bars and finishing threads, and the no. 24 tapestry needle for all remaining embroidery.

All embroidery is worked in the hoop, moving it as required to complete the design.

Each line on the chart represents one fabric thread.

ORDER OF WORK

Work the hemstitch and embroidery for one square at a time in the order indicated on diagram 1.

WITHDRAWING THREADS

To prepare the fleur de lis hemstitch, the centre six fabric threads are withdrawn along each band of twelve threads surrounding the squares. If preferred, withdraw the threads for the first three squares along one short edge only, and remove the remaining threads as required as the work progresses.

CUTTING FABRIC THREADS

To cut a fabric thread, first lift it at the desired point using a tapestry needle, then cut it using fine, sharp embroidery scissors.

Leaving the outer three fabric threads to the inside of each tacked line uncut, carefully cut the centre six threads at a point where there will be thread tails long enough to thread into a needle. Using the tapestry needle, carefully unweave the cut threads back to three threads from the outer tacked line at one side (fig 1).

On the wrong side of the work, fold the threads away from the design area and finger press. Insert three thread tails into the tapestry needle and anchor them through the linen 1cm ($\frac{3}{8}$ ") away from the outer tacked line (fig 2).

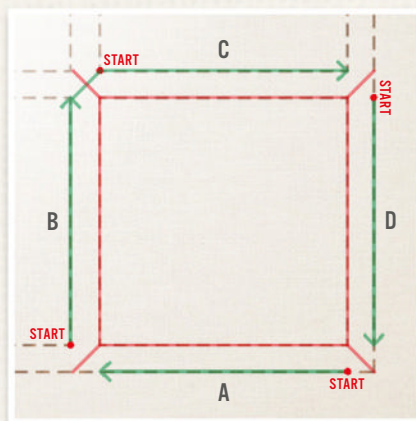
Repeat with the remaining three thread tails. Unweave the remaining threads back to the opposite end of the band and secure in the same manner. Withdraw the centre six fabric threads along each tacked band in the same manner. The thread tails will be secured under the four-sided stitch around the outer edge.

SQUARE 1

FLEUR DE LIS HEMSTITCH

First pass

Refer to the diagram for the order of work around the square (diag 2).



Using a 60cm (24") length of **B**, begin with a waste knot within the outer three fabric threads of the withdrawn thread band, 2.5cm (1") to the left of the starting point and emerge at the starting point, nine fabric threads from the outer corner along the tacked line. The thread tail will be secured by the stitching (fig 3).

Following the step-by-step instructions on page 60, embroider Italian four-sided stitch over 3 x 3 fabric threads along side A, trimming away the waste knot as you work past it (fig 4).

Leave the thread aside for later use. Begin a new thread and work Italian four-sided stitch from corner to corner along side B (fig 5).

Leave the thread aside for later use. Begin a new thread and emerge, at the first corner of side C. Throw the thread diagonally back and forth across the intersection three times, ending on the opposite corner. The thread emerges through the hole in the linen that is

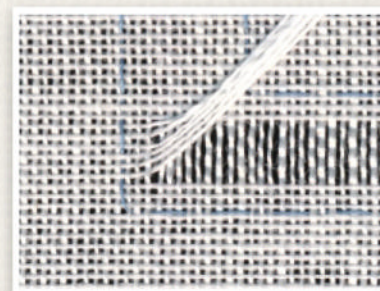


fig 1

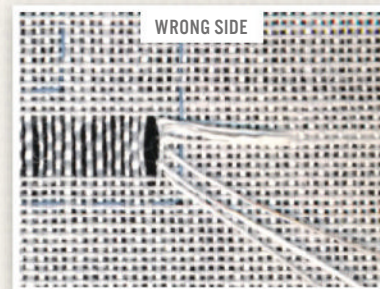


fig 2

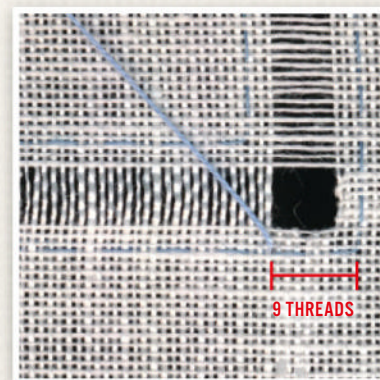


fig 3

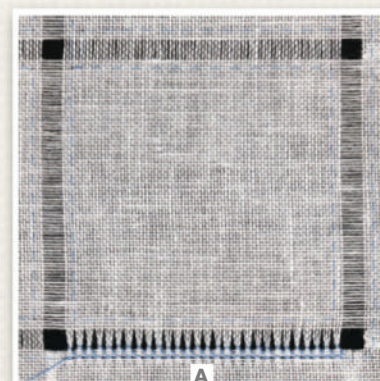


fig 4

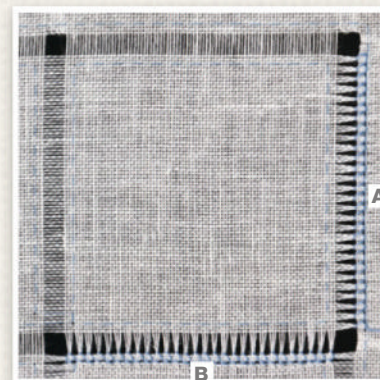


fig 5

3 x 3 threads from the corner. Wrap the thread back to side C (fig 6).

Work Italian four-sided stitch along side C (fig 7).

Leave the thread aside for later use. Begin a new thread and embroider Italian four-sided stitch along side D

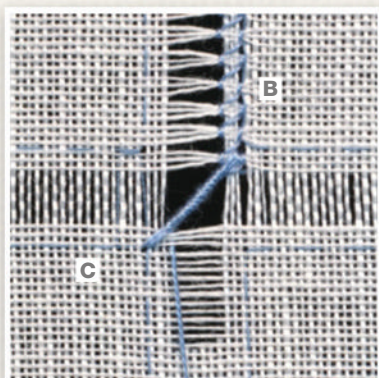


fig 6

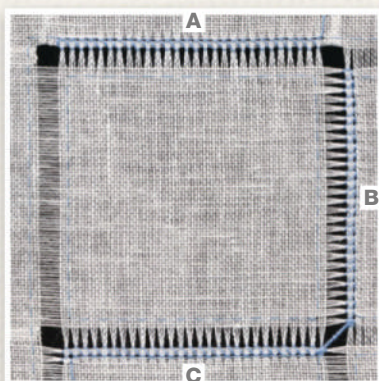


fig 7

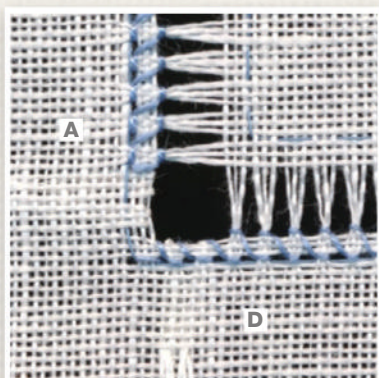


fig 8

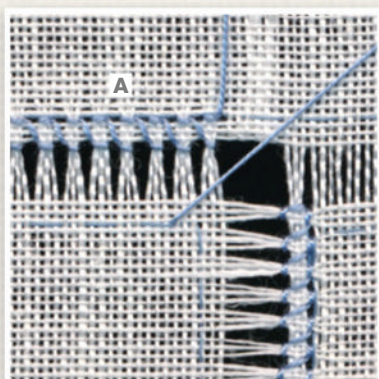


fig 9

in the same manner as side B. When reaching the corner, work partial four-sided stitch to the corner, taking care to incorporate three withdrawn fabric thread tails under two partial four-sided stitches as you work past them (fig 8).

Work partial four-sided stitch from the corner to the starting point, incorporating the withdrawn fabric thread tails on the wrong side in the same manner as before.

Second pass

Using a new length of **B**, working along the inner edge of side A, emerge on the tacked line six fabric threads in from the right-hand corner (fig 9).

Following the step-by-step instructions on page 59, work the second pass of the fleur de lis hemstitch along the inner edge of side A (fig 10).

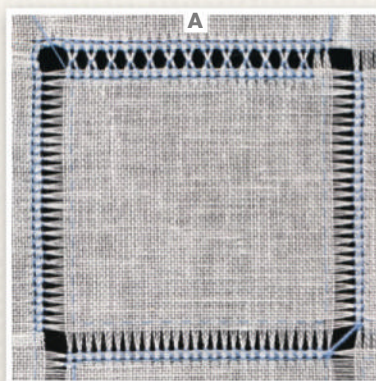


fig 10

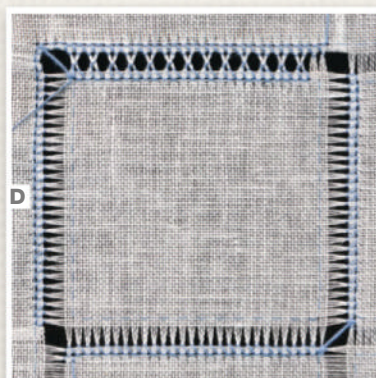


fig 11

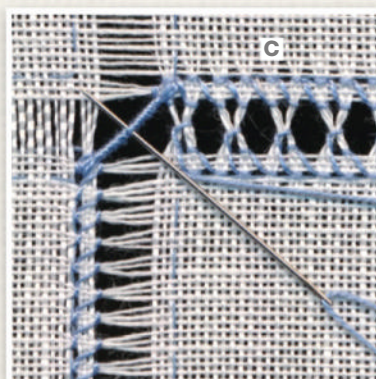


fig 12

At the corner, throw the thread diagonally back and forth three times, ending on the opposite corner. The thread emerges through the corner of the four-sided stitch. Wrap back and emerge through the corner of the four-sided stitch, ready to work the inner edge of side D (fig 11).

Embroider the second hemstitch pass along the inner edge of side D in the same manner, working a wrapped bar at the end of the row. Repeat to work along the inner edge of side C. When throwing the thread for the wrapped bar, use the crewel needle to pierce the previous wrapped bar at the centre, so that the thread passes through it (fig 12).

HINT

When piercing the bar, begin with the needle held vertically to the bar. Push the needle tip down into the bar, then rotate the needle until it is horizontal and continue to push through the bar.

When wrapping back, carry the thread under the previous wrapped bar where the two bars intersect (fig 13).

Complete the hemstitch along the inner edge of side B in the same manner, ending with a wrapped bar. Turn the corner and work the hemstitch to the starting point on the first side (fig 14).

DIAMONDS

Using **B**, beginning at the centre of one line of hemstitch and referring to the embroidery chart, work the outer row of pulled four-sided stitch down one side of the large diamond (fig 15).

Repeat around the diamond, rotating the work as needed (fig 16).

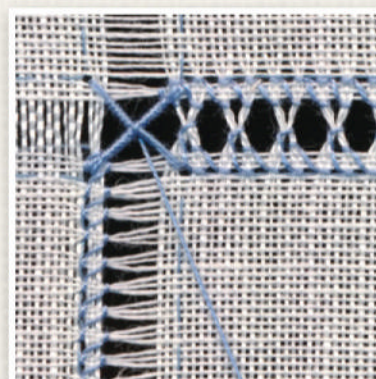


fig 13

Using the same thread, complete the inner row of pulled four-sided stitch along each side.

Referring to the chart and using **B**, work a line of diagonal pulled four-sided stitch to divide the diamond in half, completing both rows of the stitch (fig 17).

Work a perpendicular line in the same manner to divide the diamond into quarters.

FLOWERS

Embroider the petals with satin stitch using **A**, following the chart, ensuring the outer stitch on each side of each petal shares the same fabric hole at the inner corners with the adjacent petal.

Stitch a pulled eyelet at the centre of each flower using **B**, working each stitch over two threads and sharing the fabric holes with the inner ends of the satin stitch.

SATIN STITCH BORDER

Referring to the chart, embroider the border with satin stitch over three threads using **A**.

REMAINING SQUARES

SQUARE 2

Beginning on the outer edge beside Square 1 and using the thread left after stitching side A, continue the first pass of the fleur de lis hemstitch, working Italian four-sided stitch past Square 3, to the outer corner of Square 2. Work partial stitches as needed past the sections without fabric threads in the same manner as before. Complete the first pass around the square in the same manner as Square 1, followed by the second pass, adding wrapped bars at the intersections as needed (fig 18). Work the embroidery within the square in the same manner as Square 1.

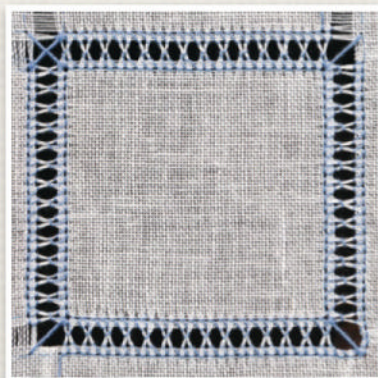


fig 14

SQUARE 3

After completing the hemstitch for Square 2, two sides of the hemstitch for Square 3 are already worked. Complete the first and second passes of the hemstitch as required, adding wrapped bars as needed. Work the embroidery within the square in the same manner as Square 1.

WRAPPED BARS

There is no particular rule about when to work the wrapped bars. When working the fleur de lis hemstitch, plan when to add a wrapped bar so that there are two wrapped bars at each intersection and one at each outer corner of the design.

Work around the mat in the same manner as Squares 2 and 3, working the first pass of the hemstitch past the skipped square, completing the next square then returning to complete the skipped square. Ensure the hemstitching is worked along the entire edges of the outer and inner rectangles.

BORDERS

Leaving three fabric threads from the inner and outer edge of the hemstitch on each side, embroider satin stitch over three threads using **A**. At each corner, begin the next side at 90 degrees to the previous, omitting any stitching around the corner point.

EDGE

Leaving twenty-four fabric threads from the edge of the outer satin stitch border, withdraw

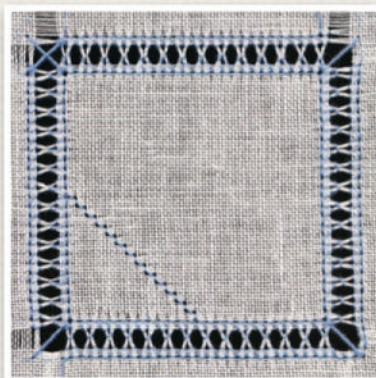


fig 15

the next thread on each side. Using **B** and working from the right side, embroider antique hem stitch along the withdrawn thread line in the following manner. Emerge on the withdrawn thread line and slide the needle from right to left under the next three vertical fabric threads, three fabric threads in from the withdrawn thread line (fig 19).

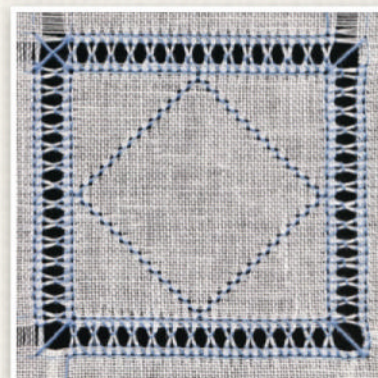


fig 16

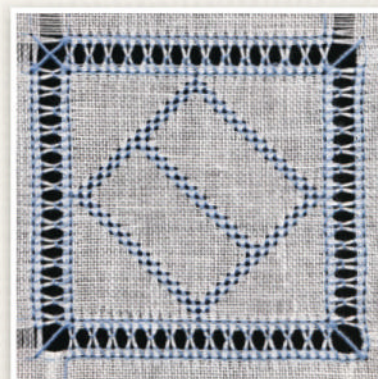


fig 17



fig 18

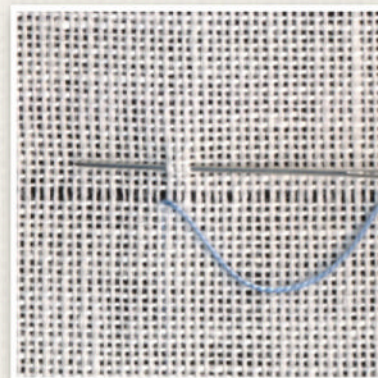


fig 19



Pull the thread through and slide the needle down under the three horizontal fabric threads as shown (fig 20).

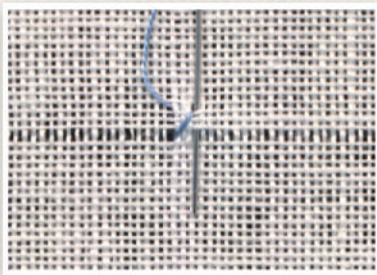


fig 20

Pull the thread through and tighten the stitch. Continue to work antique hem stitch along the withdrawn thread lines over 3 x 3 fabric threads (fig 21).

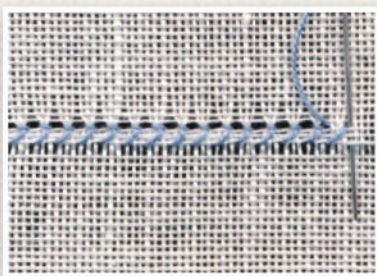


fig 21

When the antique hem stitch is complete, embroider close blanket stitch in groups of three along the outer edge. For each group of three blanket stitches, take the needle to the back between two hem stitches and emerge along the withdrawn thread line, fanning the stitches one fabric thread apart. The first stitch is below the previous antique hem stitch, the second stitch is below the space, and the third stitch is below the next antique hem stitch (fig 22).

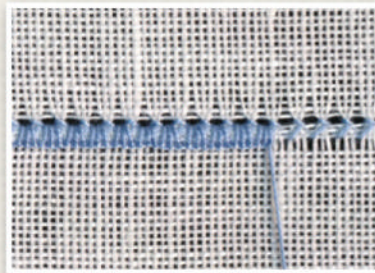


fig 22

Continue working groups of three close blanket stitches along each side of the mat.

FINISHING

Using fine, sharp scissors, carefully cut away the excess fabric from the blanket stitch edges. On the wrong side, trim the withdrawn fabric thread tails from the fleur de lis hemstitch so that they are flush with the inner edge of the outer satin stitch border (fig 23).

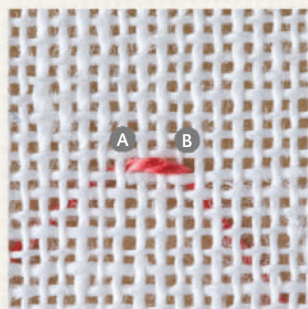


fig 23

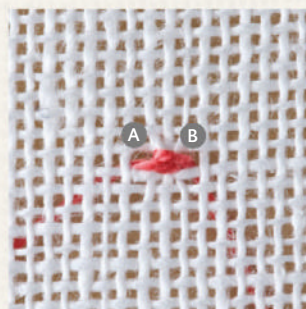
Remove any remaining tacking. Place the embroidered linen face down onto a soft surface and press, squaring corners and straightening edges, and taking care not to scorch the fabric.

DIAGONAL PULLED FOUR-SIDED STITCH

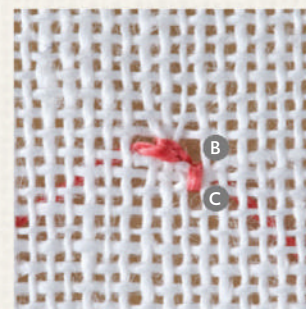
This variation of four-sided stitch is found on Lefkaritiko embroideries from Cyprus. It is worked in two passes of pulled stitches, each over three threads, creating the delicate appearance of a row of small eyelets.



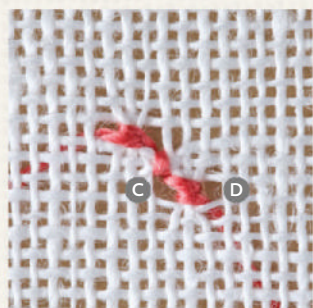
1 First pass. Work a stitch from A to B.



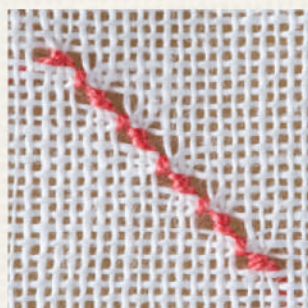
2 Pull the stitch firmly and work a second stitch from A to B.



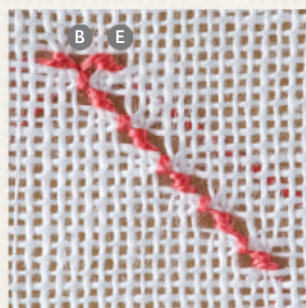
3 Emerge at C, pull firmly and work one stitch to B.



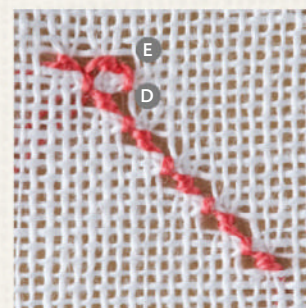
4 Re-emerge at C, pulling firmly. Work two stitches from C to D, pulling them firmly.



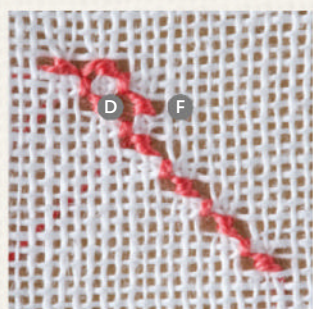
5 Repeat steps 3–4 to work stepped stitches to the end of the row, taking care to follow the grain of the fabric.



6 Second pass. Work two stitches from B to E, pulling them firmly.



7 Emerge at D, pull firmly and work one stitch to E.



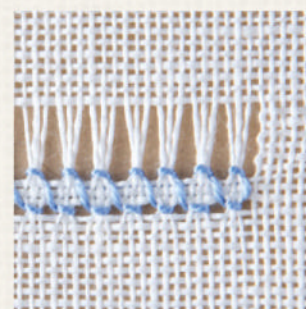
8 Re-emerge at D, pulling firmly. Work two stitches from D to F, pulling firmly.



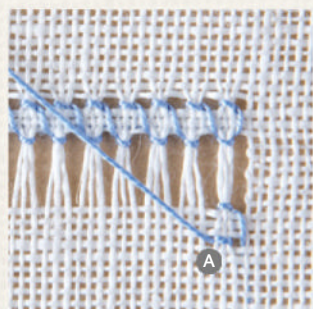
9 Repeat steps 7–8 to work stepped stitches to the end of the row.

FLEUR DE LIS HEMSTITCH

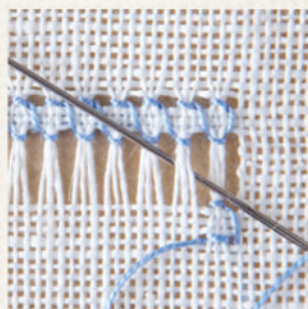
Also known as peahole hemstitch, this decorative hemstitch is worked in two passes, one along each edge of a withdrawn thread band. Here, six fabric threads have been withdrawn and the four-sided stitch is worked over 3 x 3 threads.



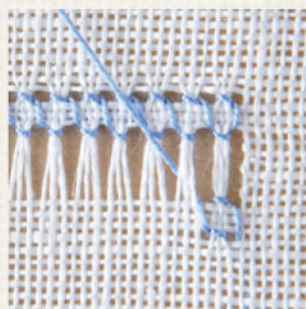
1 Embroider Italian four-sided stitch along one edge of the withdrawn thread band, creating bundles of three threads.



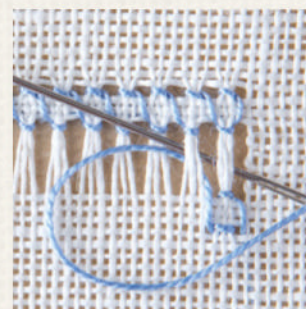
2 Rotate the work 180°. At the right-hand end of the band, work three sides of an Italian four-sided stitch, aligning it with the opposite stitch, and emerging at A.



3 To begin the second stitch, slide the needle from right to left under the next three fabric threads at the centre of the band.

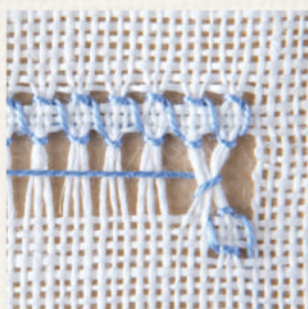


4 Pull the thread through, pulling it towards the centre of the band.

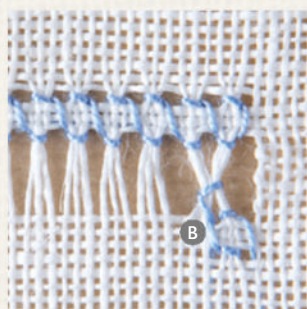


5 Slide the needle from right to left under the first six fabric threads of the band.

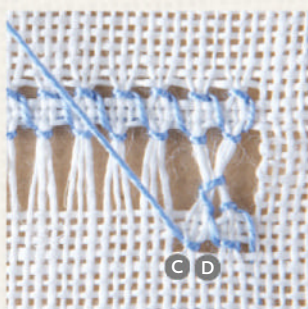
FLEUR DE LIS HEMSTITCH / CONTINUED



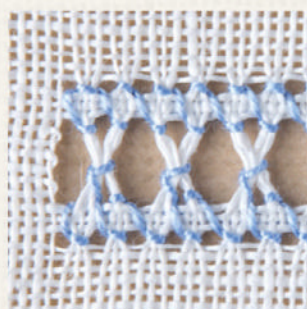
6 Pull the thread through firmly, drawing the thread bundles together.



7 Take the thread to the back at B, between the two thread bundles.



8 Continue the second four-sided stitch, taking the thread from C to D and re-emerging at C.

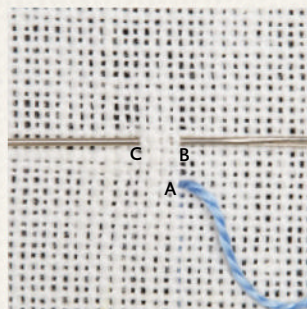


9 Repeat steps 2–8 to the end of the band, incorporating the wrapping of the thread bundles into every second four-sided stitch.

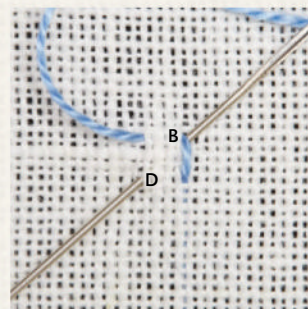


ITALIAN FOUR-SIDED STITCH

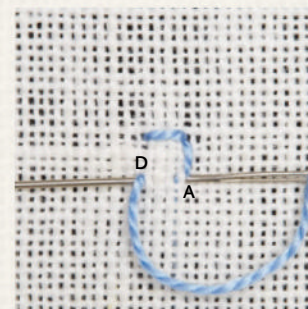
This stitch is worked from right to left. It can be worked with the fabric in the hand so that the stitches can be worked in a scooping motion. If the fabric is held taut, follow the thread path and use a stabbing motion with the needle.



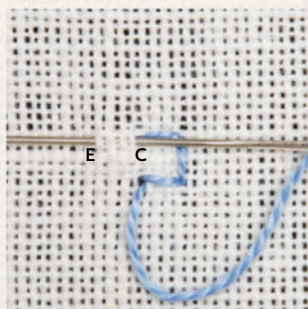
1 Emerge at A and take the needle from B to C.



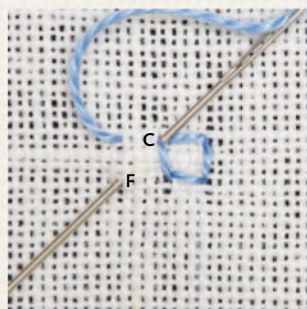
2 Pull the thread taut. Take the needle from B to D.



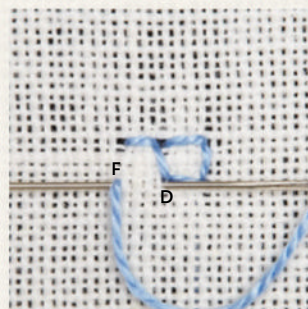
3 Pull the thread taut. Take the needle from A to D.



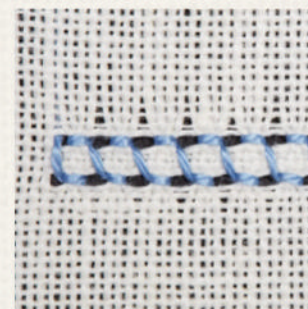
4 Pull the thread taut. Take the needle from C to E.



5 Pull the thread taut. Take the needle from C to F.



6 Pull the thread taut. Take the needle from D to F.

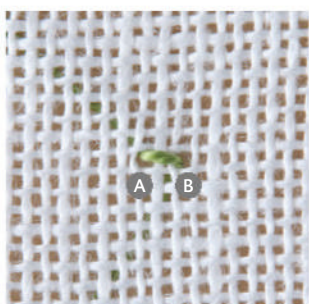


7 Pull the thread taut. Continue the stitching sequence to complete the row.

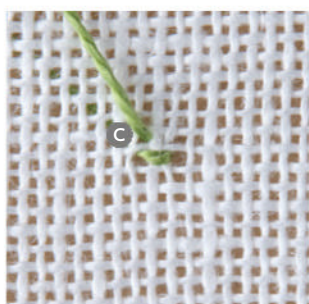


PULLED EYELET

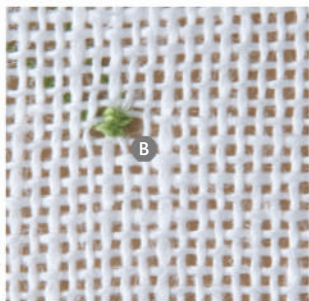
Five stitches are worked around each corner within a square of 6 x 6 threads. Each stitch is worked over two threads and pulled firmly, and the threads remaining at the centre create a window-like pattern. Use a crewel needle to work this eyelet.



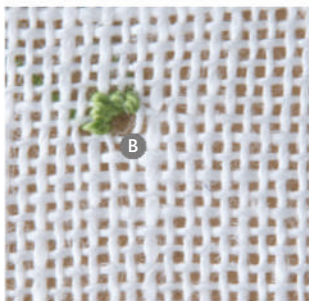
1 Work the first stitch from A to B.



2 Emerge at C, one fabric thread up from A, and pull the first stitch snugly.



3 Take the needle to the back at B.



4 Repeat steps 2-3 around the corner, moving on one fabric thread along the outer edge and taking the needle to the back at B for each stitch, ending with a vertical stitch.



5 Leaving two fabric threads, work five pulled stitches in the same manner at the adjacent corner.



6 Repeat at each of the remaining corners to complete the eyelet.



GOLDEN LILIES

The sculptural form of the arum lily
(*ZANTHEDESCHIA AETHIOPICA*) lends itself
perfectly to the age-old techniques of goldwork.

technique **Goldwork**

by *Di Kirchner of Australia*





The luxurious gleam of gold thread emphasises the strong shapes and gentle contours of this elegant flower and the variety of thread types and techniques add texture and interest to the stitched surface. Contrasting beautifully with the inky blue silk background, the rich gold of the embroidery glows with an irresistible warmth and richness.



this design uses

Chipping | Couching | Purl cutwork | Stab stitch

The finished design measures
20cm x 12.5cm wide (8" x 5").



before you begin

See the [pattern download](#) for the embroidery design and templates

We recommend that you read the complete article

All embroidery is worked with ONE strand of thread unless specified

requirements

Fabric

40cm x 30cm wide (16" x 12")

piece of dark blue silk dupion

40cm x 30cm wide (16" x 12")

piece of calico (muslin)

Supplies

25cm x 20cm wide (10" x 8")

piece of yellow wool felt

Slate frame to fit fabric or

25cm (10") embroidery hoop

Lacing thread (slate frame)

Goldwork scissors

Cutting pad

Beeswax

Mellor

Tweezers

Low-tack tape

White or yellow dressmaker's carbon

Stylus or spent ballpoint pen

Tracing paper

Sharp HB pencil

Needles

No. 18 chenille

No. 10 crewel

Threads

DMC retors mat soft cotton

A = 2147 yellow

Gütermann polyester

sewing thread

B = 488 sand

YLI heavy metallic T-614

C = gold – 10m (10yd 34")

METAL THREADS

D = gilt bright check

no. 6 – 2.5m (2yd 27")

E = gilt check no. 5 – 4m

(4yd 14")

F = gilt pearl purl no. 1 – 2m

(2yd 7")

G = gilt smooth purl

no. 6 – 2m (2yd 7")

H = gilt twist no. 3 – 2m

(2yd 7")

preparation for embroidery

PREPARING THE FABRICS

Neaten the edges of the silk and calico with a machine zigzag or overlock stitch to prevent fraying. Place the silk, right side uppermost, over the calico and mount both fabrics in a frame or hoop, ensuring the surface is drum tight.

TRANSFERRING THE DESIGN

Using the pencil, transfer the design and placement marks onto the tracing paper. Centre the tracing over the silk, aligning the placement marks with the straight grain, and tape in place along the upper edge. Slide the dressmaker's carbon, chalk side down, between the tracing and the silk. Tape the tracing in place at the lower edge.

Place a book or tracing disc behind the fabric to create a firm support. Using the stylus, re-trace the design, pressing firmly to transfer all lines. Ensure all lines have been transferred before removing the tracing and carbon.

Transfer the felt templates onto tracing paper, label each one and cut out. Pin the templates onto the yellow felt and cut out. Do not remove the templates until ready to use.



embroidery

See [pages 69–73](#) for step-by-step instructions for chipping, couching doubled metal thread, purls over soft cotton padding, sinking metal thread tails with a lasso, soft cotton padding and turning rows

Refer to the close-up photograph for thread and stitch placement.

Use the no. 18 chenille needle for sinking thread tails and the no. 10 crewel needle for attaching the padding and couching.

All embroidery is worked in a frame or hoop.

ORDER OF WORK

PADDING—FELT

SPADIX

Remove the template and position one felt spadix piece over the design.

Using **B**, work a stab stitch at each cardinal point to hold the felt in place, working from the silk into the felt. Continue working stab stitch in this manner around the shape, working a stitch halfway between the previous stitches then stitches at 2mm ($\frac{1}{16}$ ") intervals until the felt is held firmly in position (diag 1).



Repeat on the second spadix.

SPATHE BASE

Remove the templates and attach the felt padding on the left-hand side of the base of each spathe in the same manner as each spadix.

LEAF

Left-hand side

Remove the templates from the pieces of felt for the left-hand side of the leaf. Centre the smallest felt shape towards the base of the leaf as indicated on the diagram and stab stitch in place in the same manner as the spadix (diag 2).



Attach the remaining two felt shapes in the same manner, finishing with the largest shape (diag 3).



RIGHT-HAND SIDE

Remove the templates and attach the three felt shapes in the same manner as the left-hand side, using diagram 2 as a guide to placement.

PADDING – SOFT COTTON

Wax the lengths of **B** before use.

SPATHE TURNOVER

Cut and wax twenty, 8cm (3 1/8") lengths of **A**. Beginning at the centre of the shape and using **B**, attach the padding following the step-by-step instructions on page 70 (diag 4).



STEM AND LEAF VEIN

Cut and wax thirteen, 20cm (8") lengths of **A**. Beginning at the base of the stem with all lengths and using **B**, attach the padding in a similar manner to the spathe turnover, only tapering the soft cotton towards the tip of the leaf.

COUCHING

Wax the lengths of **B** before use.

Leave 2.5cm (1") tails of the couched threads (**C**, **E**, **H**) at each end. When the area of stitching is complete, sink the thread tails following the instructions on page 70. Secure the threads to the calico on the wrong side and trim away the excess.

LEAF

Left-hand side

Beginning adjacent to the vein at the lower edge of the leaf, begin couching a double length of **C** around the edge of the inner shape using **B**, working each stitch over both threads. Continue couching, working in towards the centre of the shape and working the couching stitches 4mm (5/32") apart in a brick pattern.

Right-hand side

Beginning at the centre of the large circle, couch a double length of **E** with **B** in a large spiral to fill the centre of the lower leaf section and a smaller spiral to fill the upper section. Work

the couching stitches 4mm (5/32") apart and in a brick pattern. Beginning adjacent to the vein at the lower edge of the leaf, couch a double length of **C** with **B** around the edge of the inner shape, working in towards the centre in the same manner as the left-hand side of the leaf. Once the rows meet the sides of the spirals, finish off the threads. Using a new double length of **C** for each row, fill the area up to the lower edge of the large spiral using the photograph as a guide.

Using the goldwork scissors and cutting pad, cut and attach enough 2mm (1/16") chips of **D** with **B** to fill the remaining shape. Attach each chip in the same manner as a bead, taking the needle through the centre of the bright check.

Once the centre vein has been worked, couch a single strand of **E** with **B** in a vermicelli pattern to fill the upper leaf section.

SPATHES

Left-hand flower

Cover the felt padding on the left-hand side of the flower, alternating rows of double lengths of **C** with double lengths of **H**, couching them in place with **B** in a brick pattern. Sink the thread tails at each end of each row.

Beginning on the outer edge, fill the right-hand side of the spathe base with rows of double lengths of **C** couched in place with **B**, only turning the threads at the upper edge of the area and sinking them at the lower edge.

Right-hand flower

Fill the base of the spathe in the same manner as the left-hand flower.

STEMS

Fill the centre of each flower stem with two rows of double lengths of **E**, couched in place with **B**. Couch a row of **H** down each side of each stem using **B**. When sinking the thread tails, take care to allow a small gap for the pearl purl leaf outline.

SPATHE, SPADIX AND LEAF OUTLINES

The outlines are worked with lengths of **F** couched in place with **B**. Before using the pearl purl (**F**), stiffen each length by holding it at each end with your fingertips and stretching it by approximately 25%. Trim away the ends.

Begin couching each outline section at the base of the shape, working a stitch over the first two or three coils, then working a stitch over every third coil. When almost at the end of the outline, trim the purl to fit exactly and complete the couching, working a stitch over the last two or three coils. Outline each side of the leaf, each spadix and the spathes using the photograph as a guide. Use the tweezers to carefully shape the curls at the tips of the spathes.

SPADIX

Using the goldwork scissors and cutting pad, cut and attach enough 2mm (1/16") chips of **D** with **B** to fill each spadix.

PURL CUTWORK

Wax the lengths of **B** before use.

LEAF STEM AND VEIN

Begin covering the string padding at the centre of the shape with cut lengths of **G**, attached with **B**, following the step-by-step instructions on page 71. Bring the needle to the surface on the right-hand side of the stem, thread on the length of purl then take the needle to the back on the left-hand side.



The length of purl should lie smoothly over the padding and the ends should touch the fabric squarely. Put any lengths that are the wrong size aside for use in another area of the stem.

Work to the tip of the vein then return to the centre and work the lower section.

SPATHE TURNOVER

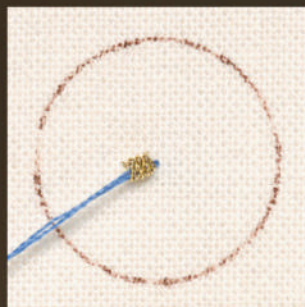
Cover the string padding on the spathe turnover in a similar manner, alternating one length of **D** with two lengths of **G** attached with **B**.

CHIPPING

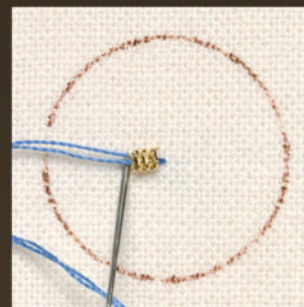
This type of filling is worked using very short lengths of cut purl, called 'chips', stitched in place close together to cover a shape. Check purl is most often used for this technique because the texture is much more effective than smooth purls.



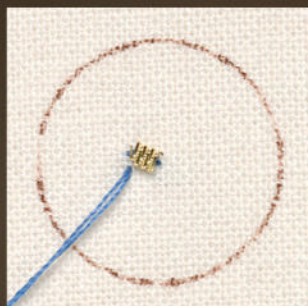
1 Using a padded cutting board, cut the check purl into short lengths, each as long as they are wide.



2 Secure the thread and bring it to the front within the shape. Thread a chip onto the needle and slide it to the base of the thread.



3 Lay the chip on the fabric. Take the needle to the back at the opposite end of the chip.



4 Bring the thread to the front next to the first chip.



5 Stitch a second chip in place close to the first in the same manner as before, but in a different direction.



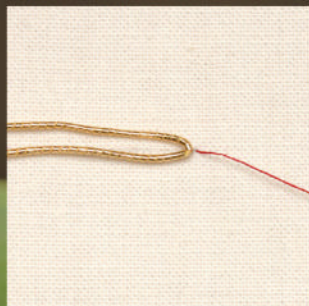
6 Continue to stitch the chips in place close together and in random directions to fill the shape.

COUCHING DOUBLED METAL THREAD

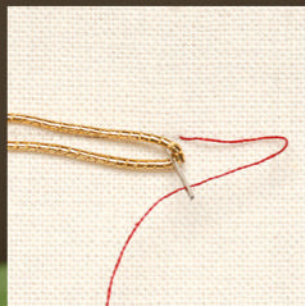
The metal thread can be cut to double the required length and folded in half. The folded end is couched in place and only the tails at the opposite end will need to be taken to the back.



1 Fold the metal thread in half, using tweezers to carefully pinch the fold closed.



2 Place the fold on the end of the line to be covered. Secure the couching thread and bring it to the front on the design line just outside the fold.



3 Take the needle to the back inside the fold, placing the stitch at a right angle over the folded end.



4 Bring the thread to the front above the laid threads, just back from the folded end. Take the needle to the back at a slight angle under the laid threads on the opposite side.



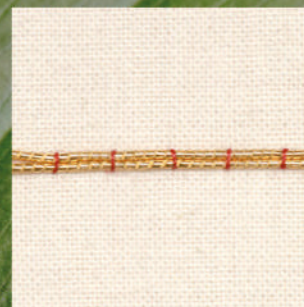
5 Holding the doubled thread straight and taut with one hand, pull the couching thread through with your other hand.



6 Bring the thread to the front above the laid threads, 5mm ($\frac{3}{16}$ ") from the first stitch.



7 Take the needle to the back on a slight angle on the opposite side of the laid threads. Hold the threads firmly and pull the stitch taut.



8 Continue to work couching stitches at 5mm ($\frac{3}{16}$ ") intervals, keeping even tension on the laid threads and the couching thread.

TURNING ROWS

Where a shape is filled with parallel rows of thread laid across the area, the threads will need to be turned or finished off at the edges. In this method, the two laid threads are both turned at the end of each row. This wastes little gold thread, because not many tails need to be sunk to the back.



1 Place the pair of gold threads along the marked line, leaving 2.5cm (1") tails. Bring the couching thread to the front on the marked line.



2 Couch the threads in place finishing just before the edge of the shape.



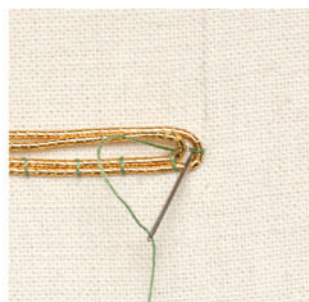
3 **Turning.** Turn the outer thread back on itself, aligning the fold with the design line. Use a millor and tweezers to shape the fold.



4 Turn the inner thread in the same way to fit snugly inside the outer thread. Use tweezers to gently pinch the fold closed.



5 Bring the couching thread to the front on the marked line outside the outer thread. Take the needle to the back between the two threads.



6 Bring the couching thread to the front on the inside of the inner thread. Take the needle to the back between the threads, angling it under the outer thread.



7 Emerge aligned with the last stitch on the previous row. Take the needle to the back at a slight angle under the previous row.



8 Keeping an even tension on the threads, couch the turned threads in place, offsetting the stitches to the previous row.



9 Place the last stitch just above the first stitch at the opposite side. Turn the threads one at a time following steps 3-7.



10 Couch the laid threads, offsetting the stitches to the previous row.



11 Work the last stitch directly above the outermost stitch of the previous row.



12 Continue to fill the shape, placing the couching stitches in a brick pattern. Sink the tails one at a time and secure.



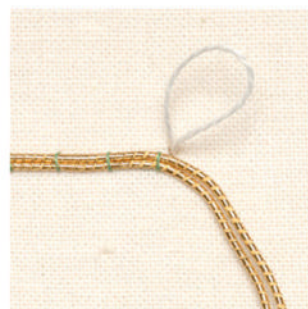
SINKING METAL THREAD TAILS WITH A LASSO

This method is particularly useful for heavier threads, twists and cords, but can be used for all threads.

Make a sling by threading a length of strong waxed thread, such as no. 12 perlé cotton, into a no. 18 chenille needle.



1 Using an awl or mellor, prepare a hole in the fabric where the thread tail is to be taken to the back.



2 Take the needle through the prepared hole, leaving the thread loop on the front.



3 Place the tip of the gold thread tail into the loop.



4 With one hand below the work, pull the needle to tighten the loop and lock the tail against the fabric.



5 With a firm tug, pull the loop through the fabric, taking the metal thread tail with it.



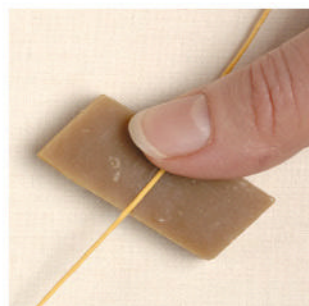
6 Release the loop and gently pull the metal thread tail to the back.



7 Repeat for any remaining metal thread tails.

SOFT COTTON PADDING

This type of padding is mainly used under very narrow, tapered shapes. Usually cut purls are used to cover this type of padding. The soft cotton thread used for the padding is waxed and stitched in place using a matching doubled waxed sewing thread.



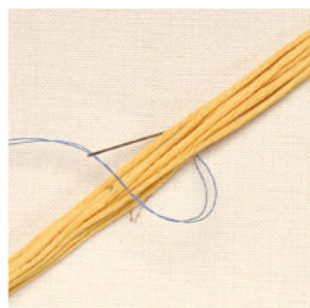
1 Pass the cotton thread several times over a block of beeswax until it is stiff and easy to control.



2 Centre the bundle of padding threads over the centre of the shape.



3 Smooth the thread bundle along the length of the shape, making sure the threads are not twisted.



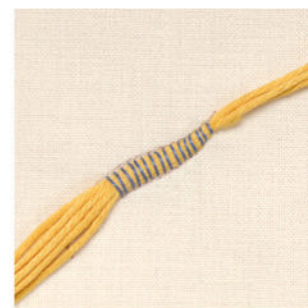
4 Bring the thread to the front just inside the marked line, at the widest section. Take the needle to the back just inside the marked line on the opposite side of the cotton padding.



5 Begin to work stitches over the padding at 2mm ($\frac{1}{16}$ ") intervals.



6 As the shape begins to narrow, lift the cotton threads and trim one or two threads from underneath.



7 Continue to couch and gradually trim the cotton threads towards the tip of the shape.



8 At the tip, trim the underlying threads just back from the design line. Trim the upper threads on the design line.



9 Bring the sewing thread to the front at the tip of the shape and work a stitch into the padding.



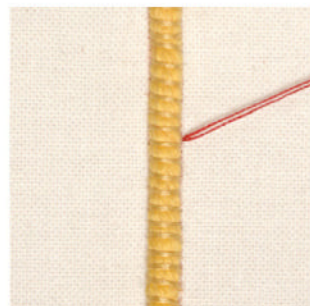
10 Work the last stitch across the padding to hold the ends in place.



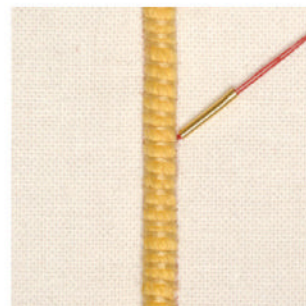
11 Complete the remainder of the padding in a similar manner.

PURLS OVER SOFT COTTON PADDING

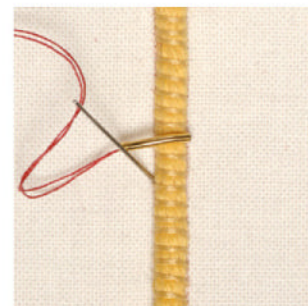
Purls are traditionally placed at a 45° angle over string padding, but can also be positioned at a right angle. To achieve a good finish it is important that all the pieces of purl are cut to the correct length and are long enough to accommodate the padding.



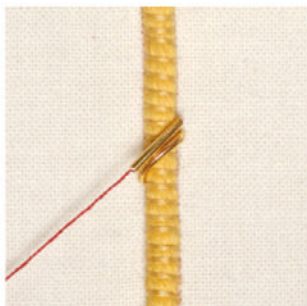
1 Bring the thread to the front halfway along the padding close to the right-hand side.



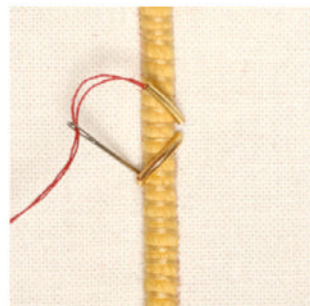
2 Thread a length of purl onto the needle and slide it onto the fabric.



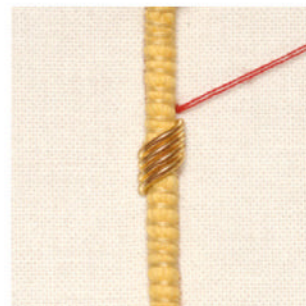
3 Place the purl across the padding at a 45° angle and take the needle to the back on the opposite side, angling it slightly under the padding.



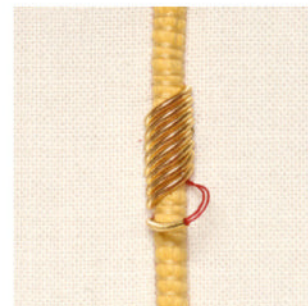
4 Bring the thread to the front, one purl's width above the first purl. Thread a second length of purl onto the needle. Slide it onto the fabric and lay it across the padding as before.



5 Take the needle to the back close to the first purl, angling it under the padding.



6 Continue in this manner, taking a tiny back stitch close to the padding after every three to four purls, to maintain a constant tension.



7 To work the second half, bring the needle to the front on the left-hand side one purl's width below the previous purl. Take it to the back close to the purl on the right-hand side.

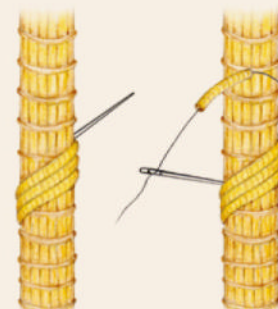


8 Fabulous rope-like bands can be created by mixing different types of purl.



Achieving the correct angle

To maintain the correct angle, the stitches should be close together when the needle is taken to the back and spaced a purl's width away when it is brought to the front. The spacing of the stitches on the emerging side will be further apart than those on the entering side.







BURST OF COLOUR

A rainbow of colours on fluttering wings and gleaming petals dances across the surface of this beautiful, rectangular cushion.

A glorious flower band is bordered on one side by a kaleidoscope of butterflies and the other by a swarm of dragonflies, creating a sea of stunning shades. Worked with lustrous silk threads onto a background of natural linen, this dainty pillow is finished with co-ordinating turquoise piping.

technique **Surface Embroidery** | *by* **Laurence Lieblich** of Switzerland



before you begin

See the [pattern download](#) for the embroidery design

We recommend that you read the complete article and instructions in the [pattern download](#)

All embroidery is worked with ONE strand of thread unless specified

this design uses

Blanket stitch | Back stitch
Chain stitch | Detached chain
French knot
Long and short blanket stitch
Long and short stitch
Satin stitch | Split back stitch
Stem stitch | Straight stitch
Whipped spider web

requirements

Fabric

30cm x 70cm wide
(12" x 27½") piece of natural fine linen

25cm x 65cm wide (10" x 25½") piece of white cotton

Supplies

Slate frame or stretcher bars to fit fabric or 20cm (8") embroidery hoop
Lacing thread (slate frame)
Thumbtacks (stretcher bars)
Natural sewing thread
Contrasting sewing thread
1.1m (1 yd 7½") turquoise piping
Fibre-fill
Tracing paper
Fine black pen
Fine heat-soluble fabric marker

Needles

No. 10 crewel
No. 7 milliner's

Threads

Au Ver à Soie, soie d'Alger
stranded silk

A = 112 vy lt azure blue
B = 115 med azure blue
C = 131 ultra lt turquoise
D = 132 vy lt turquoise
E = 133 lt turquoise
F = 135 med turquoise
G = 136 dk turquoise
H = 231 ultra lt Kelly green
I = 232 vy lt Kelly green
J = 234 Kelly green
K = 543 lt golden yellow
L = 545 med golden yellow
M = 633 lt peach
N = 912 lt apricot
O = 915 dk apricot
P = 934 poppy
Q = 1313 lt orchid

R = 1316 dk orchid
S = 1334 lt violet
T = 1335 violet
U = 1336 med violet
V = 1341 vy lt Parma violet
W = 1342 lt Parma violet
X = 1825 med ocean
Y = 2112 vy lt pistachio green
Z = 2113 lt pistachio green
AA = 2364 magenta
AB = 2521 ultra lt gold
AC = 3021 vy lt Burgundy
AD = 3022 lt Burgundy
AE = 3023 Burgundy
AF = 3024 med Burgundy
AG = 3311 ultra lt lilac
AH = 3313 lt lilac
AI = 3314 lilac
AJ = 3845 med silver-grey
AK = 4913 hyacinth
AL = 4921 lt sky blue
AM = 4923 med sky blue
AN = 4924 dk sky blue

The finished cushion measures 22cm x 29.5cm wide (8¾" x 11¾").

preparation for embroidery

PREPARING THE FABRIC

Cut the piece of natural linen in half so that you have two, 30cm x 35cm wide (12" x 14") rectangles. Neaten the edges of one rectangle with a machine zigzag or overlock stitch to prevent fraying. Put the second rectangle of linen aside for the cushion back.

TRANSFERRING THE DESIGN

Using the black pen, transfer the design, placement marks and stitchline onto the tracing paper. Tape the tracing to a lightbox or window. Centre the linen rectangle over the tracing, aligning the placement marks with the straight grain, and tape in place. Transfer the design and stitchline to the linen with the fine, heat-soluble fabric marker. Using contrasting sewing thread, tack along the marked stitchline. Mount the fabric into a frame or hoop ensuring that the surface is drum tight. If using a hoop, reposition as necessary to complete the design.

embroidery

See [page 81](#) for step-by-step instructions for working a whipped spider web

Refer to the close-up photograph for colour and stitch placement.

Use the no. 7 milliner's needle for the French knots and the no. 10 crewel needle for all other embroidery.

All embroidery is worked in a frame or hoop.

ORDER OF WORK

Butterfly band

BUTTERFLY 1 AND 8

Outline the outer edge of the curved yellow band on each wing with split back stitch using **K**. Fill the areas directly above the stitching with straight stitch, working stripes of two stitches with **O** and three stitches with **M** across each wing. Fill the curved yellow band with satin stitch using **K**, working over the split back stitch.

Using **F**, fill the petals of the partial flower shape at the top of each wing with close blanket stitch, working the beaded edge to the outside of the petals. Fill the flower centres with satin stitch using **V**. Stitch the wing band outside the striped area with close blanket stitch using **Q**. Work a row of back stitch along each long edge of this band using **R** and a row of back stitch using **O** at the lower edge of each wing. Outline the body with split back stitch then cover with long and short stitch using **AJ**. Work the antennae with stem stitch using the same thread.



BUTTERFLY 2 AND 9

Outline the outer edge of the pink band on each wing with split back stitch using **AE**. Fill the areas directly outside the stitching with straight stitch, working stripes of two stitches with **E** and three stitches with **C** across each wing. Fill the pink band with close blanket stitch using **AE**, working over the split back stitch. Outline the outer edge of the yellow area on each wing with split back stitch using **L** and each wing spot in the same manner using **AF**. Fill the yellow area with long and short stitch using **L** and each spot with satin stitch using **AF**, working over the split back stitch. Work a line of back stitch between the yellow and pink area on each wing using **E**. Outline the body with split back stitch, cover with long and short stitch and work the antennae with stem stitch using the same thread.



BUTTERFLY 3

Work split back stitch along the curved outer edge of each wing using **AG**. Fill the wing with long and short stitch, beginning at the outer edge and working over the split back stitch with **AG** and shading through **S** to **E** at the base of each wing. Outline the body with split back stitch, cover with long and short stitch and work the antennae with stem stitch using **M**.

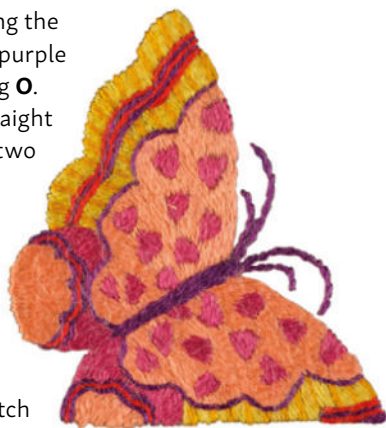




BUTTERFLY 4

Fore wing

Work split back stitch along the outer edge of the red and purple band on the full wing using **O**. Fill the wing edge with straight stitch, working stripes of two stitches with **L** and three stitches with **K** across the wing. Work the area to the inside of the red and purple band in the same manner. Complete the red and purple band with rows of split back stitch using **O** and **R**.



Embroider a line of split back stitch along the inner edge of the inner, yellow-striped band and the upper and lower edges of the wing using **N**. Outline each triangle in a similar manner using **AF**. Fill the area around the triangles with long and short stitch using **N**, working over the split back stitch outline. Fill each triangle with satin stitch using **AF**.

Hind wing

Stitch the inner section of the hind wing with satin stitch using **AF** and the outer section in a similar manner using **N**, outlining with split back stitch before covering with satin stitch. Fill the scallop band with three rows of split back stitch using **R**, **O** and **R**.

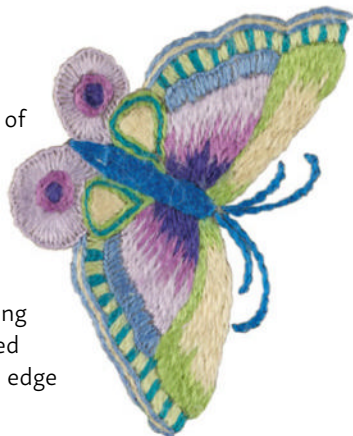
Work the partial wings to correspond with the full wings.

Outline the body with split back stitch, cover with long and short stitch and work the antennae with stem stitch using **R**.

BUTTERFLY 5

Fore wings

Fill the inner wing edge with straight stitch, working stripes of two stitches with **E** and three stitches with **Y** across each wing. Stitch the upper wing section with long and short stitch using **Z** and **AB**. Work a band of close blanket stitch along the inside of the exposed striped area using **AK**, with the beaded edge towards the edge of the wing.



Embroider a line of split back stitch along the inner edge of the blanket stitch using **V**. Cover the area with long and short stitch, working over the split back stitch edge and beginning with **V** on the outer edge shading through **AH** to **U** at the base. Outline the triangle at the base of each wing with split back stitch and cover with satin stitch using **AB**. Outline each triangle with three rows of split back stitch using **Z**, **E** and **Z**. Outline the outer edge of each wing with split back stitch using **AK**, **V** and **AK**.

Hind wings

Fill the outer wing area with close blanket stitch using **V**, working the beaded edge to the outside. Work a circle of chain stitch around the inner edge of the blanket stitch using **AH** and fill the remaining area with satin stitch using **U**.

Outline the body with split back stitch, cover with long and short stitch and work the antennae with stem stitch using **AN**.

BUTTERFLY 6

Fore wings

Fill the wing edge with straight stitch, working stripes of two stitches with **U** and three stitches with **AF** across each wing. Extend the stripes around the outer edge of the hind wings as indicated in the photograph. Work a band of close blanket stitch inside the striped edge using **AD**, working the beaded edge towards the edge of the wing. Stitch a second band of stripes using **U** and **AF**, leaving gaps as indicated on the design. Fill the lateral stripes with long and short stitch, beginning at the body with **AN** and shading through **AK** to **A**. Outline the remaining wing area with split back stitch and cover with long and short stitch using **AC**.



Hind wings

Fill the area around the circles with long and short stitch using **A**, **AM** and **AN**. Work a line of chain stitch around the inner edge of the long and short stitch using **AF** and fill the remaining space with satin stitch using **U**.

Outline the body with split back stitch, cover with long and short stitch and work the antennae with stem stitch using **AD**.

BUTTERFLY 7

Work split back stitch along the curved outer edge of each wing using **AB**. Fill the wing with long and short stitch, beginning at the outer





edge and working over the split back stitch with **AB** and shading through **AL** to **Y** at the base of each wing. Outline the body with split back stitch, cover with long and short stitch and work the antennae with stem stitch using **M**.

Flower band

LEAVES

Fill one side of each leaf with long and short stitch using **H**, **I** or **J**, referring to the photographs for colour placement. Work the second side of each leaf with rows of close blanket stitch, using the same colours and working the beaded edge towards the base of the leaf on each row. Work each leaf vein with stem stitch using **X**.

FLOWER 1 & 11

Work split back stitch along the outer edge, where applicable, and fill each outer colour section with long and short stitch using **A**, **Q**, **AF** and **AN**. Outline each teardrop shape with split back stitch and cover with satin stitch using **L**. Outline the centre with split back stitch using **M** and fill the inner petal area with satin stitch using the same colour. Fill the small, centre circle with a whipped spider web using **M** and outline the spider web and the edge of the petals with back stitch using **O**. Fill the remaining centre area with stem stitch using **L**.

FLOWER 2

Work the outer edge of each petal with long and short blanket stitch with the beaded edge to the outside using **C**. Fill the remaining area on each petal with long and short stitch, shading from **D** through **E** to **F** at the base. Stitch a whipped spider web at the centre and work detached chain radiating out from the centre using **N**.

FLOWER 3

Stitch the outer edge of each petal with close blanket stitch with the beaded edge to the outside using **V**. Using the photograph as a guide and omitting the spots, fill the petals with long and short stitch, using **T** for one half and **AE** for the remaining area, outlining each area with split back stitch before covering with long and short stitch. Outline the spots with split back stitch and cover with satin stitch using **AC** for the pink area and **W** for the purple area. Work a whipped spider web in the centre using **L**.

FLOWER 4

Work split back stitch along the outer edge and fill each petal colour section with long and short stitch using **N**, **P**, **AA** and

AH, omitting the spots. Outline the spots with split back stitch and cover with satin stitch using **AC**. Work a whipped spider web at the centre using two strands of **L** and **AB**.

FLOWER 5

Outline each petal with stem stitch using **M**. Fill each petal with satin stitch using **K**. Stitch the centre with a whipped spider web and work a ring of straight stitches, radiating out into the petals, using **M**.

FLOWER 6 & 12

Outline the edge of the light blue petals with split back stitch using **A**. Fill the petals with long and short stitch, shading from **A** at the tip to **AL** at the base. Outline the remaining petals in the same manner using **W** and fill with long and short stitch, shading from **W** at the tip through **AK** to **AN** at the base. Fill the centre with a whipped spider web using **AF**.

FLOWER 7 & 13

Work split back stitch along the outer edge and fill each petal colour section with long and short stitch using **R**, **W** and **AF**. Fill the outer edge of the inner petals with long and short blanket stitch using **K**, working the beaded edge to the outside. Fill the remaining inner petal section with long and short stitch shading from **L** to **M** at the base. Work the outer section of the centre of flower 7 with satin stitch using **O** and work a partial whipped spider web at the centre using **L**. Fill the centre of flower 13 with a partial whipped spider web using **O**.

FLOWER 8

Outline the petals with split back stitch and cover with satin stitch using **N**. Fill the centre with a whipped spider web using **G**.

FLOWER 9

Work the outer edge of the petals with long and short blanket stitch using **C** and fill the remaining petals shading from **D** to **E**. Work a whipped spider web at the centre using **R** and work detached chain radiating out from the centre using **G**.

FLOWER 10

Stitch the outer edge of each petal with close blanket stitch with the beaded edge to the outside using **AC**. Using the photograph as a guide and omitting the spots, fill the petals with long and short stitch, using **Q**, **U** and **AE**. Fill the spots with satin stitch using **A**. Work a whipped spider web in the centre using **AM**.



Dragonfly band

DRAGONFLY 1

Fore Wings

Fill the outer wing section with straight stitch working stripes with three stitches of **AG** and two stitches of **M**. Work the blue band with close blanket stitch using **AN**. Outline the remaining wing area with split back stitch using **AB** and cover with long and short stitch, working from the outer area with **AB** and shading through **K** to **L** at the base. Embroider a line of back stitch along the outer edge of the long and short stitch area using **L** and lines of stem stitch around the wing tip using **O** and **L**.

Hind wings

Fill the outer wing section in the same manner as the fore wings. Work the red band with close blanket stitch using **O**. Outline the upper wing section with split back stitch using **A** and cover with long and short stitch, omitting the dots, using **A**, **AL**, and **AK**. Outline the dots with split back stitch, cover with satin stitch and work a line of split back stitch along the scallop edge using **L**. Outline the lower edge of each wing with stem stitch using **O** and **L**.

Body

Outline the head, thorax and centre of the abdomen with split back stitch and cover with long and short stitch using **R**. Work two straight stitches over the centre of the thorax using **AN**. Outline the abdomen with rows of stem stitch using **AN**, **AG** and **M**.

Work the antennae with stem stitch using **R**.

DRAGONFLY 2 & 5

Fore wings

Fill the wing tips with close blanket stitch using **T**, the centre band with satin stitch using **V** and the base section with long and short stitch using **H**. Work a line of back stitch between each section using **R**.

Hind wings

Fill the wing tips with close blanket stitch using **S**, the centre band with satin stitch using **V** and the base section with long and short stitch using **H**. Work a line of back stitch between each section using **T** for dragonfly 2 and **R** for dragonfly 5.

Body

Outline the abdomen with split back stitch using **C** and cover



with straight stitch working stripes with three stitches of **C**, two stitches of **D** and one stitch of **F**. Outline the thorax with split back stitch and cover with satin stitch using **D** for dragonfly 2 and **F** for dragonfly 5. Work two straight stitches using **F** over the dragonfly 2 thorax. Outline the head with split back stitch, cover with satin stitch and work the antennae with stem stitch using **F**.

DRAGONFLY 3 & 6

Fore wings

Fill the wing tips with close blanket stitch using **AE** for dragonfly 3 and **AF** for dragonfly 6, the centre band with satin stitch using **N** and the base section with long and short stitch using **AC**. Work a line of back stitch between each section using **AA**.

Hind wings

Fill the wing tips with close blanket stitch using **AF** for dragonfly 3 and **AE** for dragonfly 6, the centre band with satin stitch using **V** and the base section with long and short stitch using **AC**. Work a line of back stitch between each section using **AA**.

Body

Outline the abdomen with split back stitch using **V** and cover with straight stitch working stripes with three stitches of **V**, two stitches of **W** and one stitch of **AA**. Outline the thorax with split back stitch and cover with satin stitch using **AA** for dragonfly 3 and **W** for dragonfly 6. Work two straight stitches using **AA** over the dragonfly 6 thorax. Outline the head with split back stitch and cover with satin stitch and work the antennae with stem stitch using **AA**.

DRAGONFLY 4

Fore wings



Fill the outer wing section with straight stitch working stripes with three stitches of **E** and two stitches of **AH**. Work the yellow band with close blanket stitch using **L** and fill the remaining wing area with long and short stitch, working from the outer area with **V** and shading through **AH**, **T** to **U** at the base. Embroider a line of stem stitch along the outer edge of the long and short stitch area and the lower outer edge of the right-hand wing using **T**. Work stem stitch along the outer

edge of the long and short stitch area of the left-hand wing using **U** and the lower outer edge of each wing using **AH**.

Hind wings

Fill the outer wing section in the same manner as the fore wings. Work the pale blue band with close blanket stitch using **C**. Outline the upper wing with split back stitch using **AB** and cover with long and short stitch, omitting the dots, using **K**, **L** and **AB**. Outline the dots with split back stitch, cover with satin stitch using **AH** and work a line of back stitch along the scallop edge using **AI**. Outline the lower edge of each wing with stem stitch using **AI** and **AH**.

Body

Outline the head, thorax and centre of the abdomen with split back stitch and cover with long and short stitch using **AN**. Work two straight stitches over the centre of the thorax using **L**. Outline the abdomen with rows of stem stitch using **L**, **C**, **F** and **AI**.

Work the antennae with stem stitch using **AN**.

Background

BUTTERFLY BAND

Work the partial outline along the base of the band with stem stitch using **U**. Fill the thick violet band with long and short

stitch using **V**. Work the curved shapes between the two bands, outlining with split back stitch and covering with satin stitch, using **G**, **H** and **I**.

Fill the zigzag at the centre of the green band with long and short stitch using **G**. Work the remaining sections with satin stitch, working sections with **I** then **H**, using the photograph as a guide to stitch direction. Fill the area around the butterflies with groups of three French knots using two strands of **B** and **AK**.

FLOWER BAND

Work the partial outline along the base of the band with stem stitch using **AH** and along the top of the band in a similar manner using **R**.

DRAGONFLY BAND

Work the partial outlines at the top of the band with stem stitch using **O** for the upper outline and **M** for the lower outline. Fill the area around the dragonflies with stars, radiating straight stitch from a centre point and using **K** and **L**.

construction

See the [pattern download](#).

WHIPPED SPIDER WEB

Also known as back stitch spider web or ribbed spider web, this stitch creates an interesting surface texture of radiating spokes wrapped with thread.



1 Work the required number of evenly spaced straight stitches from the marked outline to the centre of the circle.



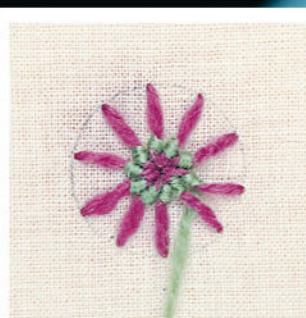
2 Bring the thread to the front between two spokes as close as possible to the centre.



3 Working in a clockwise direction slide the needle under two spokes. Do not go through the fabric.



4 Pull the thread through firmly. Slide the needle under the second and third spokes. Do not go through the fabric.



5 Pull the thread through firmly. Continue in this manner, sliding the needle under one used and one new spoke each time.



6 Continue working rows in this manner gradually easing the tension as you spiral away from the centre.



7 Continue until the spokes are covered. Take the needle to the back of the fabric under the last spoke used.

ELYSIUM

technique **Whitework**

by **Ana Mallah** of Australia





The delicate beauty of whitework is captured perfectly in this sweet embroidery design, stitched onto a handy tote bag and replicated on a chic cushion.

Gently stylised flowers and leaves are worked using a variety of classic techniques, including eyelets, blanket stitch, satin and seed stitch, revealing the subtle play of light and shade that makes this style of embroidery so appealing. Lines of ladder hem stitching border the design and the bag is lined and cushion backed with a print cotton.

before you begin

See the [pattern download](#) for the embroidery design

We recommend that you read the complete article and instructions in the [pattern download](#)

All embroidery is worked with TWO strands of thread unless specified

this design uses

Back stitch | Blanket stitch

Blanket stitch pinwheel

Chain stitch | Coral stitch

Detached chain | Eyelet

Fly stitch | French knot

Ladder hem stitch variation

Long and short stitch

Outline stitch | Pistil stitch

Satin dot stitch | Satin stitch

Seed stitch | Split stitch

Stem stitch | Straight stitch

Trellis couching | Whipping

requirements

TOTE BAG

Fabric

40cm x 140cm wide
(16" x 55") piece of 28-count
natural linen

40cm (16") square of quilter's
muslin

40cm x 80cm wide (16" x 32")
piece of print cotton

Supplies

Slate frame or stretcher bars
to fit fabric or 25cm (10")
embroidery hoop

Lacing thread (slate frame)

Thumbtacks (stretcher bars)

Natural sewing thread

Contrasting sewing thread

35cm x 80cm wide (14" x 32")
piece of medium-weight fusible
interfacing

25cm x 30cm wide (10" x 12")
piece of water-soluble fabric
stabiliser

Fine sharp scissors

Dressmaker's awl



Tracing paper
Fine black pen
Fine water-soluble fabric
marker

CUSHION

Fabric

42cm x 45cm wide
(16 3/4" x 18") piece of 28-count
natural linen

42cm x 45cm wide (16 3/4" x
18") piece of quilter's muslin

45cm (18") square of print
cotton

Supplies

Slate frame or stretcher bars
to fit fabric or 25cm (10")
embroidery hoop

Lacing thread (slate frame)

Thumbtacks (stretcher bars)

Natural sewing thread

Contrasting sewing thread
25cm x 30cm wide (10" x 12")
piece of water-soluble fabric
stabiliser

35cm (14") zip to match print
cotton

45cm (18") square cushion
insert

Dressmaker's awl

Tracing paper

Fine black pen

Fine water-soluble fabric
marker

Needles

No. 7 crewel

No. 22 tapestry

Threads

DMC no. 12 perlé cotton

A = blanc

DMC stranded cotton

B = blanc (3)

preparation for embroidery

PREPARING THE FABRIC

Bag

Cut a 35cm x 40cm wide (14" x 16") piece of linen following the cutting layout.

Bag and cushion

Neaten the edges of the linen to prevent fraying. Measure and mark the centre of the linen with a pin.

TRANSFERRING THE DESIGN

Using the black pen, transfer the design and placement marks onto tracing paper. Tape the tracing to a lightbox or window.

Centre the piece of water-soluble fabric stabiliser over the tracing and transfer the design and placement marks with the fine, water-soluble fabric marker.

Centre the fabric stabiliser over the linen rectangle, aligning the placement marks with the centre and straight grain. Pin the stabiliser in place and remove the centre pin. Using the contrasting sewing thread, tack the stabiliser in place around the outer edge then close to the design, ensuring that it is held firmly to the fabric. Mount the linen in the frame or hoop.

embroidery

See [page 89](#) for step-by-step instructions for working an eyelet and ladder hem stitch variation

Refer to the close-up photograph for stitch placement.

Use the no. 22 tapestry needle for the whipping and the no. 7 crewel needle for all other embroidery.

All embroidery is worked in the frame or hoop.



The finished cushion measures 40cm x 43cm wide (16" x 17").



The finished bag measures 30cm x 34cm wide x 5cm deep (12" x 13 1/2" x 2") omitting the handles

ORDER OF WORK

Section 1

LARGE FLOWER

Fill the outer edge of each petal with close blanket stitch using **B**. Fill the area inside each petal with seed stitch and work an eyelet at the centre using the same thread.

STEMS

Stitch the stems emanating from the centre of the flower with coral stitch using one strand of **A** and whip with the same thread. Fill the centre of the looped stem adjacent to the three large leaves with a blanket stitch pinwheel and work the small circular shapes along the edge of the stem with groups of radiating straight stitch using **B**.

Outline the three leaves with split stitch using one strand of **B** and cover

each half with angled satin stitch using two strands of the same thread.

CURLICUE

Work the scalloped edge with partial blanket stitch pinwheels and the two small leaves with satin stitch using **B**.

LEAVES AND FLOWER

Fill the leaves and flower calyx with close blanket stitch using **B**, working the stitches into the same holes along the centre vein, and the flower petal with satin stitch, using the same thread.

SMALL FLOWERS

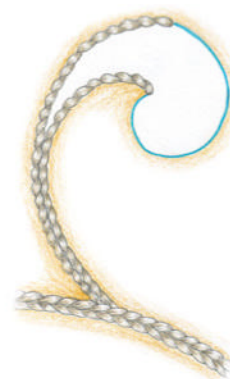
Work the centre of each small, six-petal flower with an eyelet and each petal with a satin dot stitch, surrounded with a fly stitch using **B**.

UPPER LEFT-HAND CURLICUES

Stitch the large, lower curlicue with one row of stem stitch and one row of

outline stitch using one strand of **A**. Work the scalloped edge with partial blanket stitch pinwheels using **B**.

Beginning at the base of the small curlicue and using one strand of **A**, work a line of stem stitch along each side of the shape, stopping at the edge of the end curl (diag 1).



Using **B**, fill the remaining area with long and short stitch. Work an eyelet at each indicated position using the same thread.



Section 2

LARGE FLOWER STEM

Stems

Using the photograph as a guide, work the stems to the large flowers with chain stitch and the remaining stems with whipped stem stitch using one strand of **A**.

Small flowers and scallops

Stitch the small flowers with blanket stitch pinwheels and the scallops with partial blanket stitch pinwheels using **B**.

Leaves

Fill the small leaves on the curlicues near the base of the stem with angled satin stitch using the same thread.

Large flowers

Using **B**, work a split stitch outline around the centre and petals of each flower. Cover the petals with satin stitch using the same thread. Fill the centre of each flower with trellis couching using one strand of **A** for both the long straight stitches and

vertical couching stitches over each intersection. Work the stamens on the side-view flower with straight stitch for the filaments and satin stitch for the anthers using one strand of **A**.

SMALL FLOWER STEM

Stems

Work the stems with back stitch and whip using one strand of **A**.

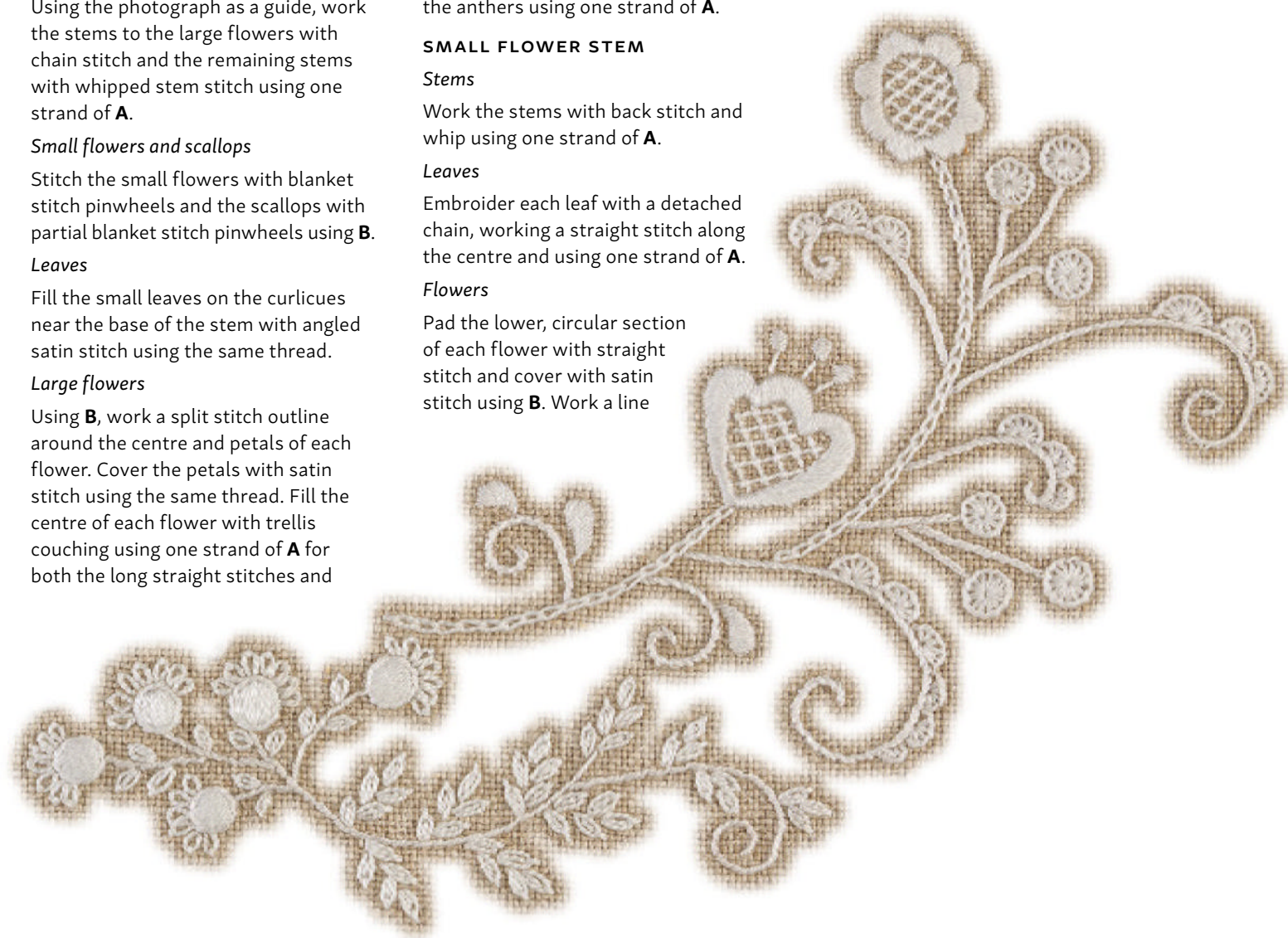
Leaves

Embroider each leaf with a detached chain, working a straight stitch along the centre and using one strand of **A**.

Flowers

Pad the lower, circular section of each flower with straight stitch and cover with satin stitch using **B**. Work a line

of stem stitch around each circle using **B** and the petals with detached chain using one strand of **A**.



Section 3

LARGE THREE-LEAF STEM

Stems

Work the stems with chain stitch using one strand of **A**.

Leaves

Outline the scallops around the outer edge of each leaf with split stitch and the inner leaf shaping with whipped back stitch using **B**. Work a French knot inside each scallop using one strand of **A**. Beginning at the base of one leaf, make a hole at the centre of the lower eyelet with the dressmaker's awl. Using **B**, work a complete or

partial blanket stitch pinwheel around the eyelet, taking the needle through the hole for each stitch. Work the remaining eyelets in the same manner, finishing at the leaf tip.

THREE-PETAL FLOWER STEM

Stems

Embroider the stems with whipped back stitch using one strand of **A** and the scallops with partial blanket stitch pinwheels using **B**.

Flower

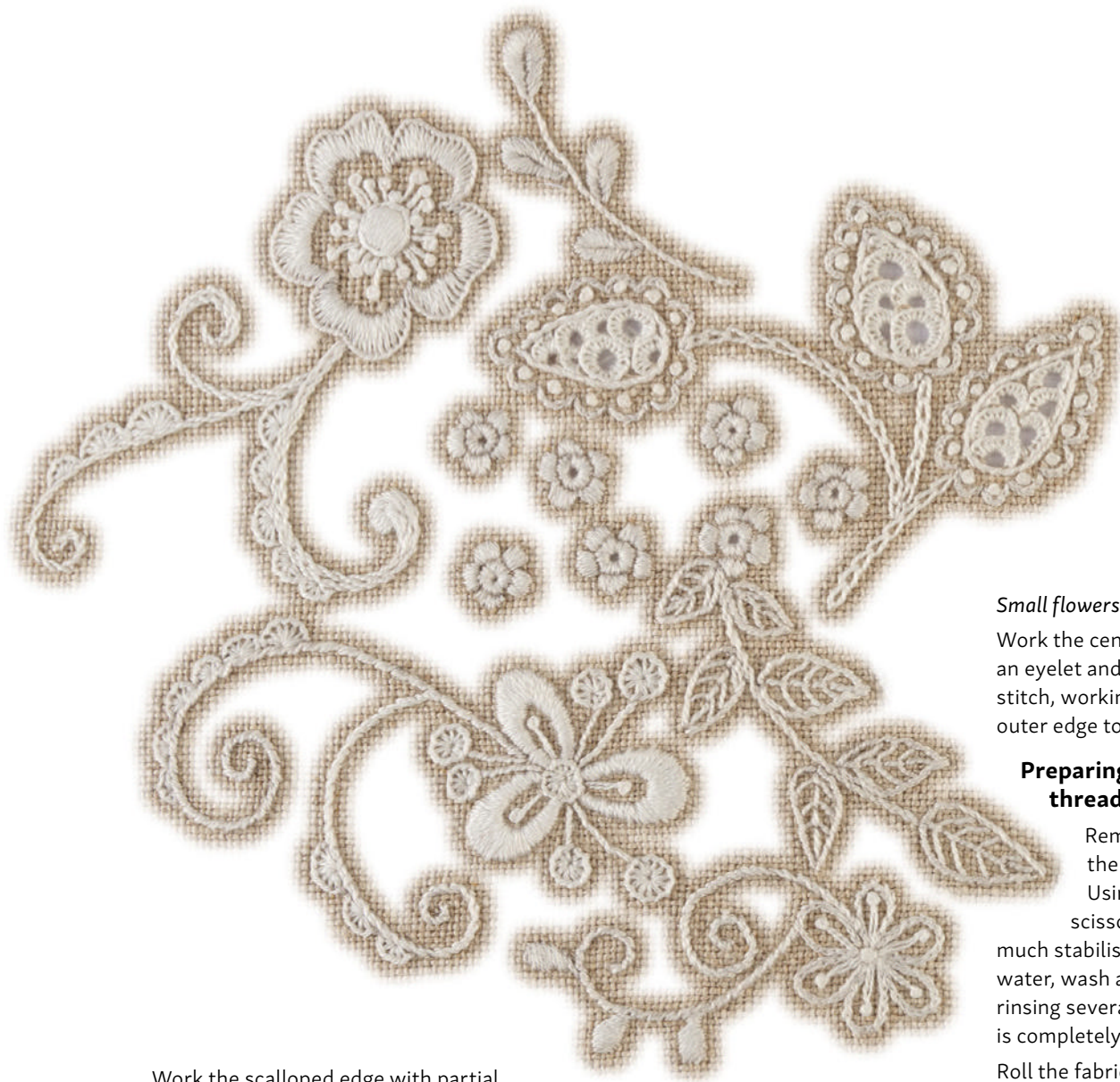
Fill the centre with a blanket stitch pinwheel using **B**. Outline both sides of the outer section of each petal

with split stitch and cover with satin stitch using the same thread. Work the filaments with whipped back stitch using one strand of **A** and the anthers with blanket stitch pinwheels using **B**. Embroider a pistil stitch along the centre of each petal using **B**.

FIVE-PETAL FLOWER STEM

Stems

Beginning at the edge of the flower and using one strand of **A**, work a line of stem stitch along each side of the large curlicue, stopping at the edge of the end curl. Using **B**, fill the remaining area with long and short stitch.



Work the scalloped edge with partial blanket stitch pinwheels using **B**. Stitch the medium curlicue with stem stitch using one strand of **A** and the partial blanket stitch pinwheels along the edge using **B**. Embroider the small curlicue with one strand of **A**, beginning at the base with one row and adding a second row around the top of the curl.

Flower

Stitch the outer section of each petal with close blanket stitch using **B**. Pad the centre with straight stitch and cover with satin stitch using **B**. Work a line of stem stitch around the centre using the same thread. Stitch the stamens with pistil stitch using **B**.

SIX-PETAL FLOWER STEM

Stems

Work the stems with whipped back stitch using one strand of **A**.

Leaves

Fill each leaf with angled satin stitch using **B**.

Flower

Outline each petal with split stitch using **B**. Work a pistil stitch into each petal and a French knot at the centre using the same thread.

FOUR-LEAF STEM

Stem

Embroider the stem with whipped back stitch using one strand of **A**.

Leaves

Fill each leaf with satin stitch, working into the same holes along the centre vein and using **B**.

SEVEN-LEAF STEM

Stem

Stitch the stem with stem stitch using one strand of **A**.

Leaves

Using **B** or one strand of **A**, work a straight stitch from the leaf tip to the vein then fill the leaf with fly stitch and outline with whipped back stitch.

Small flowers

Work the centre of each flower with an eyelet and fill each petal with satin stitch, working each stitch from the outer edge to the centre.

Preparing the withdrawn thread borders

Remove the tacking from the water-soluble stabiliser. Using the fine, sharp scissors, carefully cut away as much stabiliser as possible. Using tepid water, wash away all of the stabiliser, rinsing several times to ensure that it is completely removed.

Roll the fabric in a clean towel and press gently to remove most of the moisture. Lay flat on a clean surface and allow to dry. Press the embroidery, wrong side uppermost, into a soft, padded surface.

Ladder hem stitch variation

Count up twenty threads from the upper point of the embroidery and carefully remove the horizontal thread. Remove an additional three threads from above the first.

Beginning on the right-hand side and using a long, single length of **A**, work ladder hem stitch variation, following the step-by-step instructions on page 87.

Count down twenty threads from the lower edge of the embroidery and work a second band of ladder hem stitch variation in the same manner.

construction

See the [pattern download](#).

EYELET

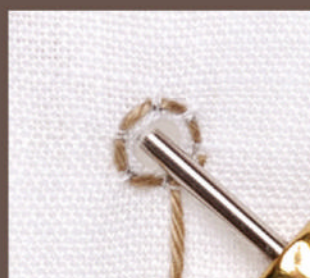
Eyelets are used in a variety of styles of whitework embroidery and beautifully enhance this design. They are best worked with an awl or stiletto but a large needle will suffice.



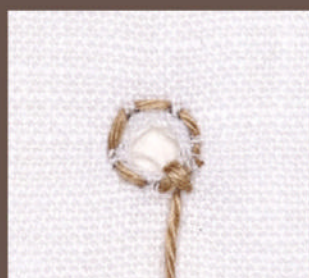
1 Mark a tiny circle on the fabric. Leaving a short tail, work a row of running stitches around the marked circle, leaving tiny stitches at the back.



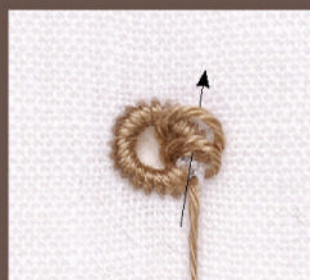
2 Work a split stitch through the first stitch in the circle, then bring the thread to the front just outside the outline at A.



3 Trim the tail close to the fabric. Using an awl, pierce the fabric and open up the eyelet.



4 Take the needle down through the hole and emerge on the outer edge. Pull the thread firmly.



5 Continue working overcast stitches until two stitches from completing the circle. Work the final two stitches leaving them loose.



6 Take the needle back through the two stitches and pull the thread until the loops sit firmly on the fabric. Snip the thread close to the stitching.



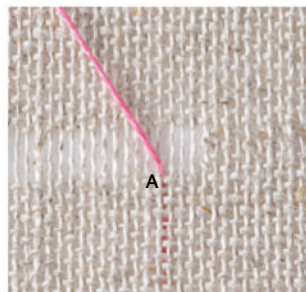
7 Using the awl, re-pierce the eyelet from the front and back. This helps to settle the thread and fabric.



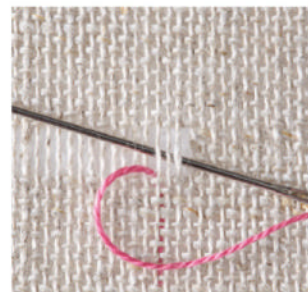
8 Finished eyelet.

LADDER HEM STITCH VARIATION

Aligned rows of hem stitch on opposite sides of a withdrawn thread band bundle fabric threads together in a ladder pattern. Use a length of thread approximately three times the width of the band.



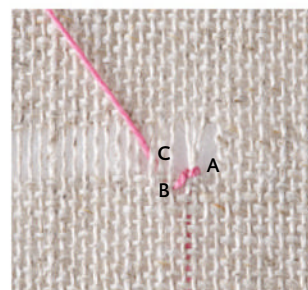
1 Emerge within the withdrawn thread band at A, three threads in from the right-hand side.



2 Slide the needle from right to left behind the first three threads.



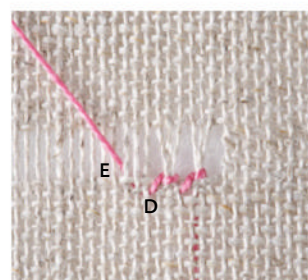
3 Pull through firmly.



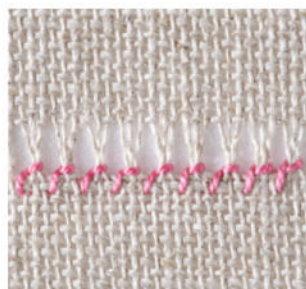
4 Take the needle through the edge at B, two threads below A. Emerge at C, three threads further along the band.



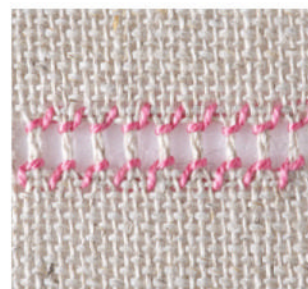
5 Pull the thread through. Slide the needle from right to left behind the bundle of three threads.



6 Pull through. Take the needle from D to E.



7 Repeat steps 4-6 to the end of row.



8 Rotate the work 180 degrees and repeat steps 1-7, ensuring the stitches are aligned with the opposite row.



MARY JO HINEY DESIGNS
Hand-dyed silk fabrics & ribbons

Embroidery
 Ribbonwork
 Kits & Patterns

maryjohineydesigns.com
 Los Osos, California, USA

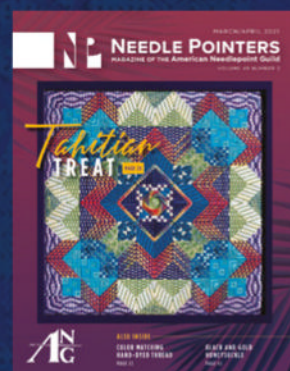


JOIN ANG TODAY!

**Membership
 offers something
 for everyone:**



- **Classes and projects**
 (new every month!)
- **Chapter events**
 (local and online)
- **Certification opportunities**
 (various areas of expertise)
- **Needle Pointers Magazine** (annual subscription)
 - › Projects for all levels
 - › Expert tutorials and tips
 - › Product news



Visit www.needlepoint.org/page/MembershipOverview

Alison Cole Embroidery

Specialising in Stumpwork and Goldwork Embroidery



- Classes
- Cyber Classes
- Retreats
- Kits
- Accessories
- Metal Threads
- Silk Threads
- Fabrics
- Beads
- Books
- Specialty Supplies

Studio shop open Monday to Thursday
 (other days by appointment only)
 9:30am until 5:30pm

p: +61 3 5333 1476
 e: alison@alisoncoleembroidery.com.au
 32 Silverwattle Drive, Invermay, Victoria, 3352, Australia
www.alisoncoleembroidery.com.au

Blue Bonnet Studio Time



A Needle Arts Retreat, with stitching, fellowship, great food and drink, to be held at the Marriott Sugar Land Town Square, Houston, TX, between **Feb. 17th and 20th, 2024.**

In addition to a talented USA faculty, international teacher *Midori Matsushima* is teaching.

Class projects can be viewed at:
www.bluebonnetstudio.com/retreat-classes.



Room reservations:

Marriott Sugar Land Town Square
 (888) 269-2196

Retreat registration:

www.bluebonnetstudio.com/registration/
 713.849.9848 or
maryelvis@sbcglobal.net



*Stocking the very best in
needlework supplies*

*Embroidery • Cross Stitch
Tapestry Accessories • Linen
Threads • Books • Sue Spargo
By Annie • Workshops
Thread Club*

*Exceptional personal service
Shipping Australia wide
& Internationally*

*For local shoppers, we have a
huge range of buttons, ribbons
and basic haberdashery*

Visit our online store:

astitchintime.net.au

Phone: +61 03 6223 3871 or +61 0447 402 923 Email: info@astitchintime.net.au

Lower Level, 247 Sandy Bay Road, Sandy Bay, Tasmania 7005

Australia's Specialist Needlework Shop

Your One Stop Shop For All Your Hand Embroidery Needs

Threads . Kit Charts . Books . Classes . Fabric
Needlework Supplies . Personal Service . Experienced Staff
Shipping Australia Wide and Internationally



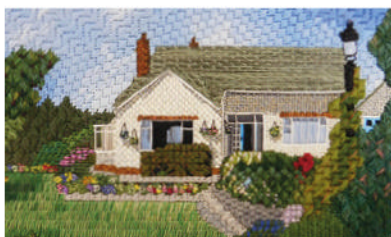
122 McIlwraith Avenue, Norman Park
QLD, 4170, Australia

Tel: 07 3398 5540

Email: info@allthreads.com.au

www.allthreads.com.au





Learn Hand Embroidery *from the comfort of home*

- Live online courses
- For beginners to advanced
- Expert tuition delivered in small classes
- Goldwork, Crewelwork, Silk Shading, Blackwork, Canvaswork, Appliqué & more!



w: royal-needlework.org.uk

e: education@royal-needlework.org.uk

RSN is a registered charity no: 312774



INSPIRING NEW ARRIVALS AT THE DEN



Featured: Becky Hogg's HERON - A Metalwork Embroidery Kit. Now in store.

Contact Norma: 61 3 9532 2142
email: infoembroideryden@gmail.com
facebook: The Embroidery Den
instagram: embroidery_den
instore: 521 Highett Rd, Highett, 3190, VIC, Australia
online: www.theembroideryden.com.au



Subscribe Now!

www.needlepointnow.com

PH: (718)-317-1723

PO Box 120031

Staten Island, NY 10312



www.needlepointnow.com

Needle In A Haystack

Purveyor of fine needlework supplies



- ◆ Cross-Stitch ◆ Counted-Thread
- ◆ Embroidery ◆ Needlepoint

Mail-order across town or across the globe!

www.needlestack.com

2433 Mariner Square Loop, Suite 102

510-522-0404 ◆ Alameda, CA 94501

877-HAY/TAC Toll-Free U/A/Canada



Sign up for our e-newsletter.



INSPIRATIONS

Advertise with us

Advertising in Inspirations is a great way to communicate with your target audience!

advertising@inspirationsstudios.com



Hand Embroidery Supplies



Now offering

**HANDCRAFTED
SLATE FRAMES**

custom made on site



A TRUE HAND EMBROIDERY SPECIALIST

supplying all your needs for hand embroidery including *Stumpwork*, *Goldwork*, *Whitework*, *Heirloom Sewing*, *17th Century Embroidery* and much, much more.

www.handembroiderysupplies.com.au

Arthur Boyd: The Life of Saint Francis



Image: Arthur Boyd (1920-1999), designer, St Francis blowing brother Masseo into the air, 1973, tapestry, National Gallery of Australia. Reproduced with permission of Bundanon Trust.



THE DAVID ROCHE FOUNDATION
ADELAIDE
House Museum

Celebrated Australian artist Arthur Boyd and his vision of the endearing medieval Italian saint, St. Francis of Assisi, comes to Adelaide from the collection of the National Gallery of Australia. Rarely seen, a selection of Boyd's large, and spectacular tapestries illustrating the life of the saint are joined by pastels and lithographs exploring the universal human conditions of love and pain, sacrifice and compassion.

Arthur Boyd

27 April – 2 September 2023

Tuesday – Saturday | 10am to 4pm

Only at The David Roche Foundation.

The David Roche Foundation 241 Melbourne Street, North Adelaide SA 5006 | T. (08) 8267 3677 | www.rochefoundation.com.au



THE CREWEL WORK COMPANY

Classes

Online classes and in-person retreats. Join us and learn hand-embroidery in a way that suits you!



Kits

Beginner to advanced embroidery kits with fully illustrated stitch instructions and the highest quality traditional materials.



Community

There are so many ways to be part of our community. Hop in to our Zoom Q&As, take part in our online festival or join a retreat!



Subscribe for 10% off

www.crewelwork.com

GENERAL INFORMATION

Step-by-step directory

- [28](#) Peapod calyx
- [29](#) Sinking wire tails
Raised stem stitch over padding
- [38](#) Chain stitch – back stitch combination
- [39](#) Threaded square chain stitch
Vandyke stitch
- [46](#) Binding a tassel neck
Double running stitch
Diamond eyelet
- [47](#) Needlewoven bar, joining stitch
- [53](#) Split stitch
- [61](#) Diagonal pulled four-sided stitch
Fleur de lis hemstitch
- [62](#) Italian four-sided stitch
- [63](#) Pulled eyelet
- [69](#) Chipping
Couching doubled metal thread
- [70](#) Turning rows
- [72](#) Sinking metal thread tails with a lasso
Soft cotton padding
- [73](#) Purls over soft cotton padding
- [81](#) Whipped spider web
- [89](#) Eyelet, Ladder hem stitch variation

What's on?

Go to inspirationsstudios.com and click 'What's On' to view up-to-date listings of global needlework events.

To add your event to our website, email us at: info@inspirationsstudios.com

Release dates

Newsagent on-sale dates for Inspirations in Australia:

Issue 119 – 20 July 2023

Issue 120 – 19 October 2023

Issue 121 – 15 February 2024

Issue 122 – 18 April 2024

Advertisers directory

A Stitch in Time [See p91](#)

Alison Cole Embroidery [See p90](#)

All Threads Embroidery [See p91](#)

American Needlepoint Guild [See p90](#)

Blue Bonnet Studio [See p90](#)

Hand Embroidery Supplies [See p93](#)

Mary Jo Hiney Designs [See p90](#)

Needle In A Haystack [See p92](#)

Needlepoint Now [See p92](#)

Needlework Tours [See p13](#)

RSN – Royal School of Needlework
[See p92](#)

Stitch [See p100](#)

The Crewel Gobelin [See p99](#)

The Crewel Work Company [See p94](#)

The David Roche Foundation [See p93](#)

The Embroidery Den [See p92](#)

Inspirations Studios team

EDITOR

Susan O'Connor
susan@inspirationsstudios.com

ASSISTANT EDITOR

Ellaine Bronsert
ellaine@inspirationsstudios.com

FEATURE ARTICLES

Ansie van der Walt
info@inspirationsstudios.com

GRAPHIC DESIGN

Lynton Grandison

STYLIST

Natalie Homan

PHOTOGRAPHY

Brendan Homan Photography

CUSTOMER RELATIONS

Sue Forrest

CORPORATE AND ADMINISTRATION

Andrea Fleming
Kristian Fleming
Willow Fry
Jessie Huber

Contact us

INSPIRATIONS STUDIOS

PO Box 10177, Adelaide Business Hub
South Australia 5000
Tel: +61 8 8293 8600
Fax: +61 8 8293 8733
info@inspirationsstudios.com

SUBSCRIPTIONS

subs@inspirationsstudios.com

ADVERTISING ENQUIRIES

advertising@inspirationsstudios.com

WHOLESALE ENQUIRIES

sales@inspirationsstudios.com

WEBSITE

www.inspirationsstudios.com

Subscriptions

Inspirations Magazine is published quarterly by:
Inspirations Studios Corporation Pty. Ltd.
Subscription rates including shipping:

Australia AU\$18.95 per issue

New Zealand AU\$23.90 per issue

North America AU\$26.95 per issue

Rest of World AU\$28.95 per issue

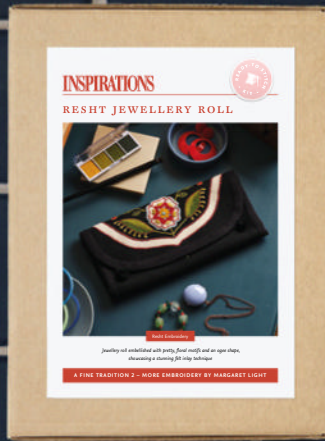
©2023 All content contained within this publication is copyright. Designs are for private use only. Permission to reproduce any of the contents for any other purposes must be obtained from the publisher. Inspirations Studios Corporation Pty Ltd has taken reasonable steps to secure the copyright for the items reproduced in this publication. Articles are published in reliance upon the representations and warranties of the contributors and without our knowledge of any infringement of any third party. Information given is presented in good faith. As we have no control over physical conditions surrounding application of information contained in this magazine, the contributors and publisher disclaim any liability for untoward results. Printed in China.

A Fine Tradition 2

More Embroidery by Margaret Light



12 New Kits Celebrating Art, Architecture & History from around the world



Instructions for projects included in Margaret's new book (sold separately)

Begin your adventure today at:
www.inspirationsstudios.com

INSPIRATIONS



READY-TO-STITCH KITS



Sturt's Desert Pea

[Page 18](#). Stumpwork study of a distinctive desert flower

Kit contains: Fabrics, wire, sewing thread, embroidery threads, beads and needles

Subscriber price: \$90.10
Regular price: \$106.00



Secret Garden

[Page 30](#). Large cushions featuring two garden favourites

Geranium kit contains: Linen napkins, fabric, sewing thread, embroidery threads and needles

Subscriber price: \$113.05
Regular price: \$133.00

Nasturtium kit contains: Linen napkins, fabric, sewing thread, embroidery threads and needles

Subscriber price: \$137.70
Regular price: \$162.00



Elizabethan Butterfly

[Page 40](#). Needlebook with scissor storage and matching fob

Kit contains: Fabric, wool felt, interfacings, interlining, button, firm card, sewing thread, embroidery threads and needles

Subscriber price: \$56.95
Regular price: \$67.00



Buttercup & Thick-legged Flower Beetle

[Page 48](#). Beetle and flower study in silk embroidery

Kit contains: Fabrics, embroidery threads and needle

Subscriber price: \$100.30
Regular price: \$118.00



Grand Tour

[Page 54](#). Geometric table mat using withdrawn and pulled thread techniques

Kit contains: Fabric, embroidery threads and needles

Subscriber price: \$45.90
Regular price: \$54.00



Golden Lilies

[Page 64](#). Arum lilies depicted in goldwork embroidery

Kit contains: Fabrics, wool felt, dressmaker's carbon, embroidery threads and needles

Subscriber price: \$184.45
Regular price: \$217.00



Burst of Colour

[Page 74](#). Small cushion with colourful flowers, butterflies and dragonflies

Kit contains: Fabrics (inc. pre-printed design), piping, sewing thread, embroidery threads and needles

Subscriber price: \$224.40
Regular price: \$264.00



Elysium

[Page 82](#). Whitework design stitched onto a cushion and tote bag

Tote bag kit contains: Fabrics, interfacing, water-soluble stabiliser, sewing thread, embroidery threads and needles

Subscriber price: \$86.70
Regular price: \$102.00

Note: Print cotton not included

Cushion kit contains: Fabrics, water-soluble stabiliser, embroidery threads and needles

Subscriber price: \$45.90
Regular price: \$54.00

Note: Print cotton not included



Handpicked

Victorian Christmas

Enchanting needlework accessories by Kim Beamish including a needlebook, pincushion and scissor fob, featuring holly and ivy motifs on a background of pulled thread work, edged with needlelace

Kit contains: Fabrics, interfacing, fibre-fill, embroidery threads, beads, needles and printed instructions

Subscriber price: \$124.10
Regular price: \$146.00

Premium quality ready-to-stitch kits
with everything sourced and measured to size so your project is as beautiful as the original.

TO ORDER PLEASE VISIT OUR WEBSITE
www.inspirationsstudios.com

PLEASE NOTE: As this magazine includes all the instructions required to re-create each project featured, our kits do not include instructions, with the exception of the Victorian Christmas kit from our Handpicked range.



Welcome to **Loose Threads**.
Join Ansie every issue as she
shares inspirational stories about
all things needle and thread.

SHOW, DON'T TELL

IMAGE: *Beauty (detail)*, Ruth Singer

A picture tells a thousand words is a well-known saying on par with the other saying writers often hear – show, don't tell. Both sayings refer to the idea that what we see, whether it is with our mind's eye, or with our physical eyes, reveals more than what we read or hear.

BEING A VISUAL MEDIUM, embroidery often speaks of many narratives, telling stories of life, love, relationships, culture, and much more without using any words. Even more revealing, multi-layered, and nuanced is the idea of using photographs as an inspiration or a foundation for embroidery. It adds a story to a story.

Textile artist Ruth Singer used albums of mugshots she found while researching a project in Stafford, England, to create a series of embroidery and textile projects called Criminal Quilts [page 4]. Apart from the women's names, everything that is known about them, was learned from looking at the images – what they wore, their facial expressions, and the state of their hands and faces. A picture told a thousand words.

Artist Diane Meyer is used to telling stories with her images. She is a professional photographer after all [page 12]. Yet, it is the layer of stitching she adds to her images that tells the story of what used to be there, what is missing, and what should be obscured. She adds a story to a story without saying a word.

American artist, Ger Xiong, does not use photographs but instead retraces his Hmong heritage by stitching story cloths and adding traditional Hmong embroidery to American cultural icons and jewellery [page 8]. His story cloths and stitched narratives speak about the unspeakable part of being a refugee and someone without a homeland.

We can all stitch stories, whether we use photographs or just create our own story cloths. It can be narrative, it can be graphic, it can be multi-layered, or it can be a simple linear or organic motif. We can stitch happy stories, sad stories, stories for children, stories about travels and journeys, and stories about hopes and dreams. The substance is not in the design, but in the thousand words it is saying. It can say I love you, or I'm thinking of you, or I was there, or I remember, or even I am trying new things.

What are you saying with your embroidery?
What is the story on your story cloth?

HAPPY STITCHING

Ansie



THE
CREWEL GOBELIN
NEEDLECRAFT
Est 1976

Be inspired by our extensive range of specialist needlework threads, fabrics, notions and stitching supplies.

Delight in our unique handmade products, weekly classes, workshops, stitch clubs and exclusive designs.

Register for our Newsletter at
www.thecrewelgobelin.com.au

We look forward to welcoming you to our store and community.

Shop Online:
www.thecrewelgobelin.com.au
We post worldwide.

Visit Us:
9 Marian Street
Killara NSW 2071

Contact Us:
orders@thecrewelgobelin.com.au

Follow Us:
[Instagram.com/crewelgobelin](https://www.instagram.com/crewelgobelin)
[facebook.com/pages/
The-Crewel-Gobelin](https://www.facebook.com/pages/The-Crewel-Gobelin)





fine needlework

♥
stitch®

485 Willoughby Road
Willoughby NSW Australia

telephone +61 2 9958 6038



stitchshop.com.au